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The Modern Language Journal

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The Modern Language Journal

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What Others Think of Us

HENRI C. OLINGER

WE HOPE to continue publishing for some time in the *Journal* statements, articles and communications on the position and value of the Modern Languages in American Education. We have been and are still consulting leading citizens of all walks of American life as to their opinions on three vital points of our problem: the importance of a real practical mastery of the foreign languages for the post-war period, and the new international position of the U. S. A. and its citizens among the other nations throughout the world; the necessity of offering foreign languages to students on the secondary school and college levels; the advisability of keeping up the supply of well-trained American teachers of those languages. The response has been most gratifying and encouraging. It is evident that the value, both cultural and practical, of the foreign languages is definitely recognized. But, we must not allow the same situation to recur after this war as the one which Professor John D. Fitzgerald so aptly described in this very *Journal*¹ in 1925: "Experts in education have prevented our youth from reaping the full fruit of the vast interest in modern languages that has swept over the country in the last twenty years." We can again enjoy the support of the intelligent and far seeing leaders of our community, so let us make the most of it this time. Repeat their message of approval to your administrators, the public and your students.

We take great pleasure in again thanking publicly in your behalf these busy and outstanding men and women in the Church, education, commerce, industry, the government and the professions for their graciousness in taking time off from their arduous tasks and commitments to answer our urgent appeal for support and corroboration.

OFFICE OF THE VICE PRESIDENT

WASHINGTON

January 18, 1944

Professor Henri C. Olinger
Managing Editor
The Modern Language Journal
New York University
Washington Square East
New York 3, New York

DEAR PROFESSOR OLINGER:

I wish I could take the time to give you an extended statement but I can only say that I agree with what you say and submit the following:

¹ *M.L.J.*, Vol. 9, pp. 397-412, April 1925.

"Learning another language is like acquiring another soul. When you get acquainted with the way in which other people express themselves, you to some extent become like them. We of the United States cannot move with certainty and intelligent understanding of world affairs until all of our high-school and college graduates have an effective speaking and reading command over at least one language in addition to English."

Sincerely yours,

H. A. WALLACE

DIOCESE OF NEW YORK

OFFICE OF THE BISHOP

THE SYNOD HOUSE

Cathedral Heights, New York City (25)

January 28th, 1944

*Professor Henri C. Olinger,
Editor,
The Modern Language Journal.*

MY DEAR PROFESSOR OLINGER:

I have your letter of January 27th and have read it with much interest. I wish you, and those associated with you, great success in the important work which you are doing to promote the study of foreign languages in our Colleges and Institutions of Learning. These studies are vitally important at the present time.

Sincerely yours,

WILLIAM T. MANNING

COLUMBIA UNIVERSITY
IN THE CITY OF NEW YORK

PRESIDENT'S ROOM

January 28, 1944

MY DEAR MR. OLINGER:

It is a satisfaction to read your letter of January 27 and to know that systematic steps are under way to strengthen and develop modern language teaching in our American schools and colleges. The barrier of language has long been one of the chief obstacles to better international understanding and closer international cooperation. That barrier should be broken down as speedily as may be possible.

It is particularly important that such languages as French, German, Italian and Spanish be taught skilfully and well in our high schools and colleges so that students of this and the following generations may have opportunity at least to read those languages, and, I hope, also to speak

them. In view of our relations with Brazil, the study of Portuguese should also be added, at least where it would be found useful.

We are face to face with the fact that English has now become the second language of the whole world. For several centuries French occupied that position, but the developments of the past century have displaced French for English. Therefore, it is that English is being studied almost everywhere and used in publication and diplomatic intercourse where French was at one time almost the universal medium.

We cannot develop modern language teaching too rapidly or too soon.

Faithfully yours,

NICHOLAS MURRAY BUTLER

THE LIBRARIAN OF CONGRESS

WASHINGTON

February 8, 1944

DEAR PROFESSOR OLINGER:

I am sorry that my schedule won't permit me to prepare an article for the *Journal*, but I am glad to send you the following brief statement for any use it might have:

An important lesson to be derived from the American experience in the present war is the necessity of a greater command of all the means of international communication. If ever "the gift of tongues" was indeed a gift, the time is now. Languages once termed "unusual" (e.g., Russian, Chinese, Japanese, Portuguese) have come to possess a direct influence over the lives and future of the American people.

Faithfully yours,

ARCHIBALD MACLEISH

The Librarian of Congress

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NEW YORK CITY

FREDERICK H. ECKER

Chairman of the Board

February 1, 1944

DEAR MR. OLINGER:

The subject of your letter of January 26 is one to which I have given only passing thought and attention.

The inquiry calls to mind the discussion a few years back of the proposal to adopt Esperanto or a similar form of construction as a universal language. I suppose it did not get anywhere because a language is too deeply embedded in national traditions.

Our foreign relations, for which so much is hoped in the future, can

only be realized through an understanding of traditions and an intimate knowledge of languages of other nations.

In the circumstances, I should endorse the cause of the *Modern Language Journal* in defending the interests of all foreign languages as taught in our high schools and colleges in the U. S. A.

Sincerely yours,

F. H. ECKER

Chairman of the Board

January 31, 1944

DEAR MR. OLINGER:

I have no time to prepare an article along the lines suggested in your letter of January 25, but I can tell you that I have always believed in the vital importance of language study.

I was taught one foreign language in my youth, and have acquired two others since. In educating my own children I emphasized the importance of a thorough knowledge of at least one foreign language.

We are living in an integrated world, in which this country will play an increasingly important part. The more Americans there are, who have competence in at least one foreign language, the better able we will be to play our proper part in the post-war world.

Sincerely yours,

H. V. KALTENBORN

"AMERICANS, AWAKE TO LANGUAGE NEEDS!"

"FOREIGN LANGUAGES—AMERICA'S NEED FOR THE FUTURE!"

"FOREIGN LANGUAGES FOR GLOBAL WAR AND GLOBAL PEACE!"

After the War

A Blueprint for Action*

BAYARD QUINCY MORGAN
Stanford University, California

THE following propositions are taken as the foundation for the details of the blueprint. They seem to be justified by the course of recent events and the expressed opinions of responsible and influential persons.

- a) Modern foreign languages will hold an increased amount of public attention.
- b) Foreign relations (military, political, commercial, scientific) will be stressed and cultivated.
- c) Speaking knowledge of foreign languages will be generally recognized as important.

A) Improve and Promote Public Relations.

1. Verbal Action.

- a) Collect and/or secure significant utterances in favor of foreign language study by prominent citizens other than language teachers.
- b) Prepare carefully worded statements to present to school boards, principals, superintendents, and other official persons, also to PTA chapters, the educational foundations, and all other bodies concerned with public education.

2. Corporate Action. Organize to form a "pressure group." The need for a central bureau devoted to the interest of foreign language study was never so great and urgent as at present. Such a bureau, with voting strength behind it, could initiate moves toward the following objectives:

- a) Competent teachers (no blanket certificates), preferably, giving full time to language. Oral proficiency to be included in teacher certification.

Note: The requirement of an active command of the foreign language imposes uncommon demands on the language teacher.

- b) Time enough to do a good job. This implies permission to conduct third and fourth year classes despite reduced enrollment.

Note: Two years is not enough, and no other western nation acts as if it were. The practice of scheduling language classes of differ-

* Basis of a discussion held at Berkeley, Calif., before assembled teachers of the modern foreign languages and of the classics.

ent levels in one period (e.g. German 1 and 2) is to be specifically condemned.

- c) Encouragement of teachers' study abroad. E.g.:
 - Leave of absence without penalty.
 - Promotion or salary increase as incentive or reward.
 - Loans to teachers from school funds.
 - Facilitation of exchange teaching.
- d) Money for foreign language books, periodicals, pictures, and gramophone records in the school library; for *realia* in the language classroom or elsewhere.
- e) Local and state prizes for language achievement.
- f) Organized listening to foreign language broadcasts under school auspices.

B) Strengthen and Broaden Language Teaching.

1. *Language* is our objective. Culture is desirable, but it is accessible without the language or through the language. In no case is it a substitute for language.
2. Language learning requires solid foundations. Mere talking will not do (the success of the "intensive" courses does not invalidate this); mere rapid reading will also not do. Both fluent speech and easy reading result from systematic study done effectively.
3. *Grammar* is indispensable to language mastery. Grammar gives the rules of the language game, without which no one can play it. "Functional grammar" is not an evasion of grammar instruction: on the contrary, it emphasizes the practicality of grammar as a guide to correct and appropriate action.
4. Oral and aural fluency is the new—or renewed—requirement. To produce this, school boards must provide (a) competent teachers, (b) adequate time.

Note: Many High School graduates have an imperfect grasp of their mother tongue; can the teacher of foreign language work miracles?

5. Byways of language teaching should be reopened and traveled, not to create interest, but to increase it. Such are:
 - a) Inside the classroom:
 - Competitions, spell downs, singing, dialogs, commemorations of great foreigners.
 - b) Outside the classroom:
 - The language club; the foreign exhibit or fair; foreign songs, games, plays, skits, programs; pupil correspondence.
6. Recognition of individual differences, encouragement of the abler pupils to go their own pace, especially in the matter of extensive reading.

Faire, Laisser, Voir and Entendre

With a Dependent Infinitive

CLIFFORD H. BISSELL
University of California, Berkeley

I. Introduction

THE subject of this title represents one of the most complicated, illogical, and incoherent matters in the whole realm of French syntax, particularly in the case of *faire*. The difficulty is not so much in the use of *faire* itself or in the infinitive dependent upon it, as in the proper use and choice of the objects of both verbs. Confused in early times by a failure to distinguish between the active and passive infinitives, the construction has been made more so by the rules governing combinations of pronouns and by questions of ambiguity with the preposition *à*. It seems strange that such an important matter—for this construction is one of the commonest in the language—has apparently not received any comprehensive and systematic explanation. Most grammars, even those claiming to be “advanced” or “complete,” give it only a fragmentary treatment; some contain contradictions or actual mis-statements, and I have yet to see any that lay down the principles governing certain important distinctions.

Since *faire* is subject to stricter rules than the other verbs in our title, it will be discussed first.

II. Faire, Plus an Infinitive Having No Object

This type is simple enough. It is illustrated by “Je fais réciter les élèves,” meaning “I have the pupils recite,” and differs from the English only in the relative position of the infinitive and its subject, the two verbs in French being kept together. The main thing to remember, in this and in more involved types, is that the causal participle *fait* is always invariable. Thus, “La femme que j’ai fait venir,” where *fait* is causal, contrasted with “Elle s’est faite reine,” where *faite* is not causal—using the term *causal* in the narrow grammatical sense; in a broader sense *faire* is almost always causal. This rule was not generally observed in earlier stages of the language. In medieval French causal *fait* agreed often than not, and we even find an example of *faites* used causally in Montesquieu. On the other hand, we find the opposite extreme in some seventeenth century writers, e.g. “de l’avoir fait reine” in Bossuet. Vaugelas quotes extremely complicated and fanciful rules, not only with *fait* but with *rendu*, and gives us examples to follow “Les habitants nous ont rendu maîtres de la ville” and “Le commerce l’a rendu puissante,” although he makes the participle agree with a reflexive, “Nous nous sommes rendus maîtres de la ville.” Thomas Corneille differs with Bossuet, and says one must write “Je l’ai faite religieuse,”

which is the accepted rule today. Clédat, the nineteenth century grammarian, maintained that this rule was illogical and that there should be no agreement, because when you say "I have made them happy" you have not made them; you have made them happy: that is to say, in the corresponding French sentence "Je les ai rendus heureux," "les" is not the object of "rendus," but of "rendus heureux," which therefore should be "rendu heureux." From a strictly scientific point of view this may be true, but Clédat seems to become over-subtile when he argues for "les enfants que j'ai entendu crier" because "J'ai entendu quoi? non pas les enfants, mais les enfants crier." One can hardly maintain that "J'ai entendu les enfants" is a false statement, and it would be impossible to deny it if one said "J'ai entendu les enfants qui criaient"; yet the sentence is identical in meaning with the one quoted by Clédat. Moreover, one could ask "J'ai entendu qui?" just as well as "J'ai entendu quoi?" While Clédat thinks that the participle followed by an infinitive without intervening preposition ought in all cases to be invariable, as it is with *fait*, he would expect it to agree with the preceding direct object if a preposition separates the two verbs. Logically, if it is correct to assert that one ought to write "les enfants que j'ai entendu crier" on the ground that "Je n'ai pas entendu les enfants," why not "les enfants que j'ai obligé à venir," because "Je n'ai pas obligé les enfants?" If the two verbs form a single phrase in the first case, why not in the second, and what difference does the preposition make? The same thing applies equally, of course, in English. If "pupils" is not the direct object of "make" or "have" in "I make (have) the pupils recite," why is it the direct object of "oblige" in "I oblige the pupils to recite?" The mere introduction of the preposition *to* has not upset the whole grammatical structure of the passage, and if it had, the objection could apply with *make* as with *oblige*, since "to make a person to be, or to do, something," is a form often found in English, and *to* is obligatory with the passive of *make* plus an infinitive, as in "He was made to obey."

In any case, it cannot be denied that "pupils" is *part* of the object of "have" in our example, and that "élèves" is *part* of the direct object of *fais* in our French sentence. In the rest of this chapter, for the sake of clearness and simplicity even if at the cost of scientific accuracy, we shall use the terms *object of faire* and *object of the infinitive* (or of the dependent verb) as they would appear in the most logical English rendering of the French sentences to be quoted.

III. *The Object of "faire" when the Infinitive Has a Direct Object*

(1) When the object of *faire* is unexpressed.

The type sentence here is "Je fais réciter les leçons," meaning "I have the lessons recited." Here the word "leçons" is the direct object, instead of being the subject, of the dependent infinitive. At first glimpse it seems as if one should have a passive infinitive, as in English, but the active voice is

perfectly logical. Its subject, which is also of course the direct object of "fais," is not expressed; it would be the oblique form of the pronoun *on* if such a form existed. The real syntax is "I have somebody recite the lessons." The pronoun *on* is similarly understood in such common expressions as "entendre parler de," "entendre dire que," and "Trop de vin rend stupide"; in the last example a translation would require the use of the word "one" in English.

The infinitive in this type of sentence may of course have an indirect object also. "Je fais réciter les leçons aux élèves," meaning "I have the lessons recited to the pupils," is a simple construction.

If we have a personal pronoun instead of a noun, there is apparent ambiguity between types 1 and 2, since "Je les fais réciter" can mean either "I have them recite" or "I have them recited." This ambiguity is less real than it seems, as the context usually determines the sense clearly enough.

(2) When the object of *faire* is a noun or a pronoun other than personal.

If the object of *faire* is anything but the pronoun *on*, it must of course be expressed. It may be a noun or any kind of a pronoun. In either case, the sentence assumes a variety of complications which are not present in the two preceding types we have discussed. The matter would be simple if French used the same construction as English and rendered "I have the pupils recite the lessons" by "Je fais les élèves réciter les leçons," and "I have the pupils recite them" by "Je fais les élèves les réciter." This is a logical construction. But the French language does not allow it. The aim in French is to keep the two verbs together, as if they formed a compound expression. As a consequence, the two objects are also placed side by side, and since French does not admit of two direct objects of different verbs being thus in juxtaposition, the object of *faire* either assumes the indirect form or is preceded by *par*, and our sentence reads "Je fais réciter les leçons par les élèves" or "Je fais réciter les leçons aux élèves." The first of these is clear in meaning, but it is illogical and contradictory, since *par* naturally evokes a passive verb, yet the infinitive here is active. Such a sentence defies grammatical analysis. The construction with *à* is just as bad, and has the added disadvantage of possible ambiguity, for it may mean "I have the lessons recited to the pupils."

How did such a queer state of affairs come about? One must delve into the past for an answer. Tobler, in his *Vermischte Beiträge*, attempted this with examples from medieval French, but his explanations, which were partly theory, never seemed wholly satisfactory. Apparently he did not go back far enough. H. F. Muller, in a very convincing and extremely well documented study,¹ traces the problem back to Latin, and shows that this construction, although not at all logical grammatically, is perfectly so

¹ *Origine et histoire de la préposition "à" dans les locutions du type de "faire faire quelque chose à quelqu'un."* Poitiers, 1912 (Ph. D. thesis, Columbia University).

historically. This is his explanation. During the imperial period of Roman history the use of the active infinitive in place of the passive gained more and more ground. It arose from the similarity of the two forms in the conjugations containing the greatest number of verbs (*amare, amari, monere, moneri, audire, audiri*). In the conjugations where they were dissimilar (*regere, regi, capere, capi*), the distinction subsisted a little longer, but eventually all passive infinitives disappeared as such, and *amare*, for example, remained the single form expressing either the active or the passive according to the context. Still later, as the language decomposed and then reconstructed itself in an analytical direction, there appeared a new passive, *amatu esse*, from which of course *être aimé* is derived. Once again, therefore, the active and passive infinitives assumed separate forms. But the phrases composed of the Latin verbs from which are derived *faire, laisser, voir* and *entendre* (or more accurately *ouïr*, which was later superseded by *entendre*), plus a dependent infinitive, had taken on a definite synthetic mold and become fixed forms, and they resisted the change. In their case alone, the identity between the active and the passive infinitive forms continued, and so, in this type of French sentence *réciter* is not historically illogical, for it is a survival of what was once a passive.

What then of the indirect object form "aux élèves" with the same meaning as "par les élèves"? Even in early Latin literature, the dative was used in certain constructions to denote the agent of a passive verb. Originally it was a variation of the dative of interest or personal attribution, but its scope grew steadily wider. Meanwhile, as the language developed analytically, the pure dative was more and more replaced by the noun with *ad* (French *à*), and for a while the latter became the accepted mode of indicating the agent of a passive verb. By the eleventh century, however, it was replaced in this function by *par* (Latin *per*) or *de*, except again in the *faire faire* type of phrase, which resisted the change centuries longer and which to a certain extent resists it still.

In the type of sentence where both *faire* and the dependent infinitive have (logically) direct objects, as appears from the English "I have the pupils recite the lessons," the direct object of *faire* is expressed sometimes with *par*, sometimes with *à*. As to the choice between these two, usage differs considerably according to whether the object of *faire* is a personal pronoun, or a noun or a pronoun other than personal. We shall deal with the second case first, it being understood that when we refer to the object of *faire* as a noun, pronouns other than personal are included in the same category. Since the *par* construction has at least the virtue of never being ambiguous, we might expect the French language to give it the preference over the *à* construction. Such is not the case. In sentences where either might be used indifferently, the latter is the more likely to be found, e.g. "Je fais réciter les leçons aux élèves." It is obligatory in expressions where the sense is of doing something to somebody rather than of having some-

body do something. Thus in the sentence "You'll make that poor fellow lose his job," it is obvious that you are not going to make the man perform any act, and the only possible rendering is "Vous ferez perdre sa place à ce pauvre garçon." Other examples:

J'ai fait lâcher prise à mon adversaire—I made my opponent let go [his hold].

Ce spectacle fit hâter le pas à tous nos hommes—This sight made all our men quicken their pace.

Cela fera faire la grimace à ma belle-mère—My mother-in-law will make a wry face over that.

None of these are cases where an act is deliberately and purposefully performed at the request or behest of another person; the act is rather a natural and unavoidable consequence of something done by the subject of *faire*, which may not be a person at all. The *à* construction is also used if the object of the infinitive is a noun clause, e.g. "Cela faisait penser à Jacques qu'elle mentait," or another infinitive, "Ils ont fait apprendre à lire à cet enfant." (La Fontaine's use of the direct object, "l'ont fait apprendre à lire," instead of the object with either *à* or *par*, must be considered archaic; moreover, poets often take liberties for the sake of their meter. "Par cet enfant" or "par lui" could not be used in any case.) Finally, it may be stated that *à* is generally preferred to *par* when the object of the infinitive is inanimate, as in the type sentence we have given with "leçons." Other examples:

Ne jetez pas les restes; nous les ferons manger au chien.

Ce flair qui fait deviner à certains hommes la nature réelle
et cachée des autres (—Maupassant).

There are, however, certain cases that call for *par*. The first is where the object of *faire* is apparently a reflexive. I use the word "apparently" because logically this is what might be called a false reflexive construction: "Je me le suis fait répéter" does not mean "I made myself repeat it," as it would if it were a true direct object reflexive construction, but can only mean "I had it repeated to me," that is to say "I had somebody repeat it to me." The true reflexive sense cannot be expressed in French with causal *faire*, and "I made myself repeat it" must be translated by some such means as "Je me suis forcé à le répéter." The false reflexive with *faire* and the other verbs discussed in this chapter is very common. Another example, from Balzac: "vit s'y éllever la tête du soldat par lequel il s'était fait accompagner" (. . . the soldier whom he had had accompany him).

Par is also universal today when the object of the infinitive is an animate being. Examples:

Nous avons fait tuer les rats par le chien.

Je l'ai fait arrêter par un agent de police.

This distinction was not always made. In the sixteenth and seventeenth centuries we find examples of *à* with both *faire* and *laisser* when the object

of the infinitive is a person, and even with the false reflexive construction. Montluc wrote in his *Commentaires*: "Il me fit donner congé au roi," which seems to mean "He had me grant leave to the king," and which in most instances would inevitably convey that meaning with a verb like *donner*; here, however, the sense must be *par le roi*, since a subject does not grant leave to his king, but is granted leave by him. Elsewhere Montluc writes "Ils se laissèrent battre à une poignée de gens," where the meaning is obviously "let themselves be beaten by." Pascal wrote "qui se laissent conduire à leurs inclinations et à leurs plaisirs" in the sense of "led by," and Racine's sentence "Je me laissais conduire à cet aimable guide" has been quoted in more than one grammar. Here again, "conduire à" naturally suggests "led to," but one is generally led by and not to a guide. Today these meanings would be impossible, and nobody would say "Je l'ai fait arrêter à un agent de police." Even today, however, we find a few such phrases with *laisser* in which the idea of "by" is expressed by *à*. Examples:

Se laisser entraîner à la force des circonstances.
Se laisser prendre aux apparences (à ses belles paroles).

These are more or less stock phrases in which, moreover, the object of *laisser* is not a person as in the example quoted from Montluc. With *prendre*, the phrase "être pris au piège" may very well have influenced the preposition. And of course combinations like *laisser voir à*, *faire voir à*, *faire remarquer à*, *faire connaître à*, *donner à entendre à*, are equivalent to verbs like *montrer à*, *révéler à*, *suggérer à*, where the preposition has nothing to do with a causal construction. Hence "Il a fait voir l'enfant à ses amis" is natural.

Par is also used when the activity described by the infinitive is some form of manual labor. This is naturally the case with *faire faire* when the second *faire* means to manufacture, e.g. "Je l'ai fait faire par mon tailleur" or "Par qui avez-vous fait faire cet habit?" Other examples:

Nous ferons réparer votre pantalon par le stoppeur.
Faites descendre ma malle par Edouard.
J'ai fait repeindre le garage par Chouteau.

The act may be purely physical, or even largely manual, but if it is not thought of primarily as manual labor, either preposition may be used. Thus "J'ai fait boire le lait aux enfants," and "Je ferai écrire la dictée à mes élèves," in both of which cases *à* is probably commoner than *par*.

Par, again, is preferred to *à* when the act is a more or less technical performance, especially if directly connected with a person's profession. Example:

Je ferai plaider ma cause par le meilleur avocat de Paris.
On devrait peut-être faire bénir une balle par notre cousin l'évêque (—Maupassant)."

Lastly, *par* is preferred to *à*, even when the object of the infinitive is

inanimate, in cases where the use of *à* would be almost certain to falsify the meaning. Thus the sentences "We'll have the captain present it," "Will you have your father ask for it?" and "Have Louis carry it," should use *par*, because with *à* they would convey the meanings "We'll have it presented to the captain," "Will you have somebody ask your father?" and "Have it taken to Louis." If the sentence contains an additional noun which *must* be preceded by *à*, or if it contains *y*, the use of *par* with the object of *faire* is all the more peremptory. "I'll have Louis take them to the house" could not properly be rendered "Je les ferai porter à Louis à la maison," which can mean only "I'll have them taken to Louis at the house," and a similar observation applies to "Je les y ferai porter à Louis."

It must be emphasized that all these complications with *à* and *par* arise only when the dependent verb has a direct object. If it has any other kind, the object of *faire* remains direct, as in English. That is why one says "Je les en ferai parler," *en* here representing a noun with a true prepositional *de* (e.g. "de cette affaire"), but "Je leur en ferai acheter," where *en* represents a partitive noun (e.g. "des souliers") and is therefore a direct object.

We sometimes find authors using *à* according to the usual practice when the object of the infinitive is inanimate but where *par* would be clearer. Racine's sentence "A tous mes Tyriens faites prendre les armes" is an order to have the Tyrians take up their arms, and not to have their arms taken away from them, but this is apparent only from the context. Anatole France wrote "Je l'avais fait écrire . . . à un secrétaire" meaning "I had had a secretary write it," and not "I had had him write to a secretary" or "I had had it written to a secretary"; there seems no good reason for the avoidance of *par* in this case. Muller, from whom some of the foregoing quotations are reproduced, mentions another sentence, "de faire mettre un masque au prince," in which he says "par le prince" is out of the question, though the sense is "to have the prince put on a mask" and not "to have a mask put on the prince." He gives no explanation for his assertion, and it is hard to find one, unless it is the general practice of having *mettre* followed by *à* (*mettre un habit à quelqu'un*, *mettre quelqu'un au train*, *mettre une étrange insistance à l'empêcher*, *se mettre à*, etc.).

(3) When the object of *faire* is a personal pronoun.

In this case, the use of the dative form is definitely preferred to the disjunctive form with *par*. French seems to have a natural aversion to the latter in causal constructions, especially with a pronoun of the first or second person, even when the object of the infinitive is an animate being. A Frenchman would not say "Je l'ai fait arrêter à l'agent de police," but he would say "Je le lui ai fait arrêter," avoiding "par lui" unless possibly to mark emphatic contrast. Even less would he say "Il l'a fait arrêter par moi" in place of "Il me l'a fait arrêter." "That will make him do something" is "Cela lui fera faire quelque chose," not "Cela fera faire quelque chose par lui," and "Fais-lui tenir parole" may mean either "Make him keep his word" or

"Cause the promise to him to be kept," despite the ambiguity. The latter would not even prevent "Je les lui ferai porter à la maison" in the sense of "I'll have him take them to the house." In desperate cases, there are other means of avoiding ambiguity. One may say "Je lui demanderai (dirai, ordonnerai) de les porter à la maison," or "Je ferai en sorte qu'il les porte à la maison." Some such device would be imperative in a sentence like "I'll have him take them to her at the house."

Even with a personal pronoun, however, *par* or *de* must be used in the "false reflexive" construction we have already mentioned. "I had him guide me" and "He made her love him" are "Je me suis fait conduire par lui" and "Il s'est fait aimer d'elle." Obviously a conjunctive dative in combination with a reflexive pronoun is impossible. Or compare "Il le leur a fait comprendre" and "Il s'est fait comprendre d'eux." *Se* and *leur* cannot, of course, be coupled together. But *à eux* is equally barred, and the *à* construction cannot be used even with a noun or non-personal pronoun: thus, "Il l'a fait comprendre aux élèves (à tous)," but "Il s'est fait comprendre des élèves (de tous)." In other words, this "false reflexive" type of causal sentence is treated like a real passive, in which the agent must be preceded by *par* or *de*, and not by *à*, in the language of today. In English a passive ("I made myself understood by them" instead of "I made them understand me") is rather stilted and clumsy, though it must of course be used if the object of the causal verb is not expressed: "I made myself understood." This rule against the use of *à* is not contradicted by an example like "Il s'est fait reconnaître à son accent," where *à* has nothing to do with the causal construction and cannot be thought of as introducing the agent of a passive verb, any more than in "Nous l'avons reconnu à son accent."

A causal sentence may occur in which three personal pronouns are present, or two personal pronouns plus a noun object of *faire*. Here *par* should be used or the sentence should be altered. "I'll have my son read it to her" is well expressed by "Je le lui ferai lire par mon fils," but "Je le lui ferai lire par lui" is awkward and should be avoided.

(4) When both verbs have personal pronoun objects, and the object of the infinitive is *me*, *te*, *nous*, *vous*, or *se*.

In the cases we have discussed so far where both verbs have personal pronoun objects, the direct object of the infinitive has been *le*, *la*, *les*, or partitive *en*. With all of these it is easy to put the object of *faire* in the dative. But what happens with a sentence like "That would make me admire you" or "We had them get up?" Groupings such as *me vous*, *me te*, and *leur se* are not to be thought of. Nor can "That would make him admire you" be translated "Cela vous le ferait admirer"; the group *vous le* is not objectionable, but the sentence means "That would make you admire him." Curiously enough, many grammarians have treated this question simply by ignoring it. Others, alleging cases like "J'ai fait taire les enfants" and "Faites-les asseoir," have asserted that the reflexive object of the in-

infinitive is always omitted. Nothing could be farther from the truth. It seems rather obvious, for instance, that "Nous les avons fait connaître" and "Nous les avons fait se connaître" are two quite different things, and so are "Vous l'avez fait tuer" and "Vous l'avez fait se tuer." And even if the statement were true about the reflexive pronoun, it still would not take care of the cases where the object of the infinitive is non-reflexive *me*, *te*, *nous*, or *vous*. Returning to the two sentences we have first mentioned, could the disjunctive form of the pronoun with *par* be used? It would not be incorrect grammatically to say "Cela vous ferait admirer par lui," but we have seen how the language tends to avoid that construction. With the other sentence, "Nous les avons fait lever" is possible in this case; "Nous les avons fait lever par soi" or "par eux-mêmes" is absurd on the face of it. There remains but one solution, a reversal of the fundamental principles of the causal *faire* sentence, which is probably the reason why grammarians have so often denied or evaded it, but it has been adopted by the best authors in the past and is used today. It consists in separating not only the two pronouns, but the two verbs; both pronouns are then treated as direct objects (which they logically are), and the sentence becomes very simple for an English-speaking person, for it follows exactly the construction in his own language. Examples:

Cela le ferait vous admirer.

Quel dessein vous fait me demander? (—Corneille).

Vous me faites un bien, me faisant vous connaître (—Molière).

Valère sur ce point me fait vous visiter (—*id.*)

Avec un accent qui me fasse vous croire (—Hermant).

Ce qui m'a fait vous oublier.

Ce malheur vous fera me plaindre, peut-être.

Je l'ai fait se souvenir de sa promesse.

Nay, more; this construction is found even in the affirmative imperative, though it brings two direct object pronouns together ("Fais-la m'aimer," writes E. Souvestre), and it goes so far as to allow, with other verbs as well as with *faire*, the same pronoun twice in immediate succession, e.g. "Envie-le le chercher" and "Laisse-le le lui donner." This is admissible because the first *le* is stressed and the second is atonic, as is readily seen from the fact that elision is forbidden with the first and required with the other: compare "Faites-le enlever" and "Nous allons l'enlever."

Tobler, from whom some of the foregoing examples are taken, remarks that such combinations as *me vous* would naturally be objectionable because of the difficulty of telling which was the direct and which the indirect object, but that this objection would not apply to *me lui*, etc., and he quotes examples of "vous lui vois faire" and "me lui fit" from Molière and Montesquieu, as well as "on se t'arrache" and "on se m'arrache" from Augier and Becque, although here, he says, there could be two possible meanings, "on se dispute ta personne" and "on s'arrache à toi." Theoreti-

cally this is true, but in reality the first meaning is the only one possible, since these solecisms are extensions of "on se l'arrache," which can never be ambiguous. Tobler believes that such unheard of combinations as "Je la la crois" (with the meaning of "Je crois cette femme la fille de cet homme") and "Je les le vois" (Je vois mes voisins mécontents) must always have been so repugnant that they never could have been used. He does not mention the permissible juxtaposition of *le le* or *la la* in the imperative, which of course differs from the impossible cases he cites because in the latter neither pronoun would be tonic. Two dative personal pronouns in juxtaposition before the verb, in the causal construction or otherwise, are in principle as objectionable as two accusatives, but an exception is made where one of them is the so-called ethical dative. Thus Daudet writes in *La Mule du Pape*: "Elle vous lui détacha un coup de sabot si terrible."

Certain recent authors have used the construction we have just been discussing where it was quite unnecessary, i.e. when the direct object of the infinitive was *le*, *la*, or *les*. The following are examples from Anatole France and others:

Cette utilité même qui vous fait la mépriser.
 Lorsqu'on voulut me faire l'embrasser.
 Ce mot de Barberin me fit le détester.
 Me prendre la main et me faire le suivre.

If the direct object of the infinitive is a first or second person pronoun or *se*, and the object of *faire* is a noun, no new principle is involved. We have noted that where the object of the infinitive is an animate being, *par* is regular with the noun object of *faire*. Since inanimate things do not speak of themselves in the first person, and since they are not addressed in the second person unless they are personified, a first or second person pronoun must refer to something supposedly animate. Thus, "Cela vous ferait admirer par Jacques" and "Ce malheur me fera plaindre par mes amis." As for *se*, one rarely encounters it with causal *faire* to denote an inanimate thing. An example would be "un grand bruit se fit entendre" or "ce projet se fera approuver." One might find such a sentence as "Un grand bruit se fit entendre à nos oreilles," which is causal in form rather than in substance; in most cases, as we have already mentioned, the object of *faire* would take *par* or *de* as with a direct passive: "Ce projet fut approuvé par (de) tout le monde."

IV. When the Object of the Infinitive Is Indirect

If the object of *faire* is unexpressed, the construction is perfectly simple. Examples:

Cela faisait penser à Jacques—That made one think of James.
 J'y ferai répondre—I will have it answered.
 Je lui ferai parler—I'll have somebody speak to him.

If the object is a noun, *par* is used; if it is a personal pronoun, a different construction should be adopted. Examples:

Je lui ferai parler par Jacques—I'll have James speak to him.

Je ferai en sorte qu'il lui parle—I'll have him speak to him.

N.B. "Je lui ferai parler par lui" must of course be avoided, and even "Je lui demanderai de lui parler" is bad on account of the double "lui" designating two different persons.

It is possible, however, to use the construction with the verbs separated when both objects are personal pronouns. Thus one might say "Je le ferai lui parler." A recent author has "Je l'ai fait me gagner tout ce qu'il a voulu," meaning "I caused him to win all he wanted from me." Similarly "Cela le fera lui répondre—That will make him answer her"; "Cela le lui fera répondre" means "That will make him say it in answer." But if the object of the infinitive is *y*, the usual construction with verbs and pronouns together is the only one permissible: "Cela l'y fera répondre." If the object of the infinitive is *se* and the object of *faire* is a noun, the causal construction does not seem to be allowable: "These events made James wonder whether . . ." should be rendered "Ces événements amenèrent Jacques à se demander si . . ."

If both objects are nouns, the deciding factor seems to be whether the direct object (i.e. the object of *faire*) is animate or inanimate. If it is the latter, the same construction can be used as with two personal pronouns: "Il faisait servir tous ses succès à l'avantage de son pays." The matter is otherwise if the object of *faire* is an animate being. It is true that Littré gives the sentence (without quoting any source for it) "Je ferai renoncer cet homme à ses prétentions," but Martinon condemns this construction, and the best usage appears to support him. Therefore, one should not say, e.g. "Je ferai penser votre mère à sa promesse" or "à ce qu'elle a dit," but rather something like "Je rappellerai à votre mère sa promesse (ce qu'elle a dit)."

V. The Infinitive after "laisser," "voir," "entendre," etc.

The same constructions may be used with these verbs as with *faire*. And of course the same ambiguities may arise. "Une histoire que j'ai entendu raconter à mon père" can mean either "A story I heard told to my father" or "A story I heard my father tell." But such ambiguities are more easily avoided than with *faire*, because the principle of keeping the two verbs together is much less rigorous. Thus one may say "Une histoire que j'ai entendu mon père raconter plusieurs fois." There are three ways of saying "I heard Caruso sing it," namely "Je l'ai entendu chanter à Caruso," "Je l'ai entendu chanter par Caruso," and "J'ai entendu Caruso la chanter"—not to mention "J'ai entendu Caruso qui la chantait," but this would properly mean "I heard Caruso singing it." With *voir*, a real passive may even be used, as in "Il avait vu le roi conduit à l'échafaud" (—Lavisse). This would be impossible with *faire* or *laisser*. If the past participle has no

complement, it is generally not a true participle but an adjective. "Je n'ai jamais vu écrire le mot" and "Je n'ai jamais vu le mot écrit" are not the same, and "Je l'ai vu blessé" is almost certain to mean "I saw him wounded" in the sense "in a wounded state," whereas "Je l'ai vu blessé d'un coup d'épée" generally refers to the act of wounding, and "Je l'ai vu blesser d'un coup d'épée" must so refer. The passive construction with *voir* (and with *sentir*) is oftenest found when the sentence is reflexive. "Quand on s'est vu accuser sans cause" and "Quand on s'est vu accusé sans cause" mean exactly the same thing, as do "Je me sentis toucher sur l'épaule" and "Je me sentis touché sur l'épaule." *Entendre* is not so often found with a passive. An example is "J'ai entendu plusieurs cris poussés d'une voix aiguë." One may note a slight difference in "Je me sentis ému par son récit" and "Je me sentis émouvoir par son récit"; the latter seems to indicate a progressive effect during the narrative, the former the total effect when the narrative was finished.

Laisser, *voir*, and *entendre* also allow a choice between the direct and the indirect object forms of their personal pronoun object when the infinitive has a direct object: "Il l'a (lui a) laissé (vu, entendu) tirer plusieurs coups de fusil." With a relative pronoun, *laisser* uses the indirect form: "Est-ce l'homme à qui vous avez laissé tirer ces coups de fusil?" The past participles of these three verbs are not invariable like that of causal *faire*, but remain so only if a preceding direct object is logically not their object but that of the infinitive, in other words when the latter is translated by an English passive. Thus in "la pièce que j'ai vu jouer," *que* is the direct object not of *vu* but of *jouer*, of which the subject is the unexpressed accusative case of the pronoun *on*, and the sentence means "the play which I saw acted." But in "la troupe que j'ai vue jouer," *que* is the direct object of *j'ai vue*, and the meaning is "the company which I saw act." It has been maintained by some that *laissé* may be left invariable or not according to the whim of the writer, so that a sentence like "une belle occasion que j'ai laissé échapper" would be permissible, while others have claimed that it should not agree in a reflexive construction. Thomas Corneille, in his comments on Vaugelas, was of this opinion, and believed that *laissé* should be treated like causal *fait*, and that one should therefore write "Ils se sont laissé emporter à leur penchant" and "Elle s'est laissé aller aux promesses qu'on lui a faites." But the fact is, as Larousse's grammar well states, that *laissé* follows the ordinary rule of agreement of the past participle. Therefore "une belle occasion que j'ai laissé échapper" is incorrect, and Thomas Corneille's second example should be "Elle s'est laissée aller aux promesses qu'on lui a faites," for this is a true reflexive, not allowable with causal *fait* but perfectly permissible with *laissé*. On the other hand, in his first example we have a false reflexive in which *se* is not really the object of *laissé* and where the latter must be translated by an English passive ("be carried away"): hence there is no agreement.

In this connection *envoyer chercher* should be mentioned. Its construction is quite similar to that of *laisser*. "I've sent Louis for the mail" may be rendered "J'ai envoyé Louis chercher le courrier" or "J'ai envoyé chercher le courrier par Louis" (not "à Louis"). "I've sent for it" is "Je l'ai envoyé chercher" and not "J'ai envoyé le chercher," and "I've sent him for it" is "Je l'ai envoyé le chercher" and not "Je le lui ai envoyé chercher," which means "I've sent for it for him."

Certain recent writers have tried to extend these infinitive constructions not only to verbs like *écouter*, *regarder*, *observer* and *remarquer*, but even to verbs denoting mental reaction rather than visual or aural perception. Their example should not be followed.

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The Language Studio

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(*Author's summary.*—Description of methods and materials used at the junior college level to provide intensive individualized oral and aural training, using student assistants, as developed at Green Mountain Junior College, 1941-1944.)

INHERENT in the manifold objectives of modern language teaching is the eternal problem of lack of time to cover them all well. It is summed up by Dr. S. A. Freeman, quoted in Dr. Kurz's article *The Future of Modern Language Teaching* (*MLJ* Nov. 1943, p. 464):

"The discussion leads to the acceptance of these objectives in our teaching: a certain amount of spoken knowledge, conversation on class room material freely maintained and with good accent, understanding a lecture in the foreign language given by a native, knowledge of grammar and syntax, of literature, of historical background, of development of thought and living as a basis of international understanding, also, a specialized vocabulary for research to the point of ability to pick up foreign periodicals. These are considered far beyond possibility for a 3 hour course lasting 2 years. It could not be done unless we broke up our teaching into areas, just oral, or just literature, or just civilization, or just language as a tool for research."

At Green Mountain we have tried to attack one corner of this problem by doing most (but not all) of the time-consuming aural and oral "spade-work" in a Language Studio. Our language program consists of six courses: beginning, intermediate and advanced French and Spanish. Regular classes, held in the early part of the day, are burdened as little as possible with the correction of pronunciation, accent, intonation and so on. The Studio is held in the language classroom afternoons and evenings for an hour or two at a time, and is devoted entirely to aural and oral training. A coach—either the instructor or a student assistant—is in charge, and students work with him alone or in small groups. The student whose progress in class along oral lines is unsatisfactory is advised to increase the number and length of her visits to Studio.

On the other hand, the students who have a real desire to master spoken French or Spanish (and there are more every year) are welcome at the Studio at all times and as long as it is possible for them to stay. This accommodation of individual differences has been one of the outstanding benefits of the program since its inception. And a whole class is not kept waiting while one member, perhaps totally lacking in imitative ability, tries to master the French *u*.

Required attendance varies during the year. During the first quarter,

beginners are given the exclusive attention of the entire program. Each one is required to spend at least 15 minutes a day, five days a week at Studio, and is encouraged to spend more. Most of them do; much more. They all realize very soon that preparing a lesson in Studio is several times more efficient than working in their own rooms. From the second quarter on, their requirement is reduced according to progress made. But no student, beginner or other, is advised to go entirely without Studio. Even the best need pronunciation "finger exercises" regularly.

If enough coaches were available, intermediate and advanced students would be brought in to Studio with the beginners on the first day of classes. Since they are not available, we have to wait until we are "over the hump" with the beginners to start the second and third year programs. This is usually toward the end of the first quarter. Up until then, advanced students have been using the foreign language exclusively in class, and intermediate students as much as they are prepared for, but correction of pronunciation has been made only incidentally.

The first step for these students is to record their pronunciation, having them read a "sight" selection from the Linguaphone *Brush Up* series. When all members of a class have recorded, a couple of days are given over in class to an intensive study of pronunciation, and during that week each member of the class comes to Studio at least four times for intensive individual drill. At the end of this time they all realize "how terrible I was on that first recording," and are anxious to improve. This desire is increased by assuring them that part of their oral grade at the end of the year will be based on progress shown over that first recording, on a final recording made on the other side of their individual disc.

Following the first week or two of intensive basic work, second and third year students keep coming to Studio more or less often depending on individual needs and desires, just as beginners do. The normal requirement is twice a week for from 15 minutes to a half hour.

The equipment needed for Studio work is fairly simple. First is a language instructor who is willing to devote several hours a week to the cause of language competence, in addition to regular class schedules. Competent student assistants help out tremendously. Last year we had a student from Costa Rica, who, as informant and coach in Spanish, was very effective. This year a freshman refugee from Europe is doing excellent work in both French and Spanish. Secondly, there is needed an electric playback equipped with several sets of headphones and loudspeaker. The third item is a machine to cut records, or at least the use of one within a reasonable distance. And the fourth is records, of various types and for various uses. Farther on is a list of expenditures covering two years of Studio operation.

There follows here a description of some of the records used in the Studio. One of the requirements for beginners is that they listen to a phono-

graph recording of the lesson they are studying. Since no records are available for any college texts that I know of, I cut them myself. Records are provided for only the first ten lessons or so, for two reasons: first, avoiding excessive expense for materials and second, providing a crutch only as long as the student needs it. After ten lessons she should be able to pronounce fairly well without imitating a record. The average student, beyond this point, comes to the Studio to read the lesson aloud and get corrections where they are needed. The poor student has to go back and spend more time on the pronunciation of the early lessons.

The record backbone for second and third year work is the Linguaphone *Brush Up* series for French and Spanish. These discs are used 1) as models of pronunciation for oral drill, and 2) as a means of developing aural comprehension. Other discs are purchased or cut from time to time to supplement them.

French pronunciation is for various reasons harder to imitate than Spanish. As the foundation of oral work, all French classes use a Simplified Outline of French Pronunciation. A "slow motion" record of the Outline is required listening, and the combination of this and intensive drill seems to be fairly effective in teaching the rudiments of an acceptable pronunciation.

So much for the administration of Studio and the materials used in it. Some of the methods described below have been in use for three years and seem to be worth while, others are on trial and still others are projected for the first time this year. The basic principles are constant: to get the student to listen as much as possible, drill on minimum essentials, and talk as much as she will, all under supervision.

To teach aural comprehension in class, the usual procedures are followed, but they can usually go faster, broader and deeper because of the background of listening in Studio.

To teach pronunciation in Studio, the simplest method is for the student to listen to a record and then read the text back to the coach. Later comes reading a text that has not been recorded on a disc. And finally, as the second semester advances, students learn the techniques of oral communication by coming to converse with the coach, first on well-digested material, such as what is being or has just been studied in class. Later they come in to talk about subjects of their own choice for five or ten minutes at a time. For this last, of course, they are urged to talk about their own fields of specialization, thus using vocabulary that may well be useful to them later—and quite often enriching the vocabulary of the coach as well! It seems to me that this approach will build up real conversational ability in a way that classroom techniques cannot duplicate.

Results of an oral-aural program can hardly be measured by statistics. This much can be said, however: Quite a few of the students are interested

and work hard at their pronunciation and aural skills. The good results are obvious on their individual discs and in their conversation and comprehension at the end of the year. The poor, of course, we have always with us. Certainly one advantage of the Studio is that reading and writing skills do not suffer too much from lack of time, since three full periods a week can be devoted to them throughout most of the year.

There follows an account of the cost of the Studio program for the past two years: about \$390, or \$195 per year. The investment of time has averaged about as follows:

Instructor.....	6 hours a week
Student assistant.....	12 hours a week

Cost of Studio for Two Years

Electric phonograph.....	\$ 24.50
4 headsets.....	5.32
Amortization on cost of record cutter (shared with other departments).....	32.00
Linguaphone <i>Brush Up</i> Spanish discs.....	13.50
Linguaphone <i>Brush Up</i> French discs.....	13.50
Linguaphone <i>Brush Up</i> texts.....	2.25
Other commercial discs.....	6.50
Blank discs: 24 12 inch.....	14.40
25 10 inch.....	12.00
24 8 inch.....	7.92
Student assistants.....	250.00
Miscellaneous.....	5.98
 Total	 \$387.87

"FOREIGN LANGUAGES—AMERICA'S NEED FOR THE FUTURE!"

"Languages for Use" and the Liberal Arts

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(*Author's summary.*—The question is investigated in which ways the liberal arts tradition may be helpful and supplementary to the "language for use" approach in the teaching of modern foreign languages on the college level.)

HOW TO gear higher education in America to the great tasks of the post-war period, is the topic of discussion in faculties and administrations in colleges and universities throughout the country. As educational policies are being formulated, two broad trends can be discovered, one referring to the practical tasks ahead, to the re-education of returning veterans, to the requirements of an industrial civilization in transition from war to peace, and to the needs of the new world position of the United States, and the other concerning the strengthening and deepening of the study of liberal arts, as one of the great forces that mould our national character and leadership, and as a basic element of the American spirit without which any material achievements at home and abroad would be meaningless.

These two trends are not of necessity conflicting with each other. How far college training for specific types of work can be saturated with the liberal arts viewpoint, cannot be discussed here in a general way. But as far as modern foreign languages are concerned, the working of the two trends seems to create the following situation:

The practical viewpoint advocates rightly that foreign languages be taught "for use," as indispensable in a world of peoples that by necessity will cooperate much more closely after the war than at any previous period of history. The majority of all college students taking foreign language courses should aim at a speaking knowledge; they should be brought to the point where they would not be lost in the country of that language, but could understand fairly well the everyday speech of the people, and make themselves understood. They should also be able to read, after a short period of adaptation, what the newspapers and magazines published in that country have to say about current affairs. This trend has been strengthened considerably by the foreign area and language training methods of the Army Specialized Training Program.

When after the last war the American and Canadian Committees on Modern Languages investigated the situation as a whole and in their Modern Foreign Language Study set a reading knowledge as the goal of two years of college German, their verdict was considered final by the majority of American language teachers, and their report became a sort of modern language Bible. Now the pendulum swings in the opposite direction,

and the *MLS* is called "the *Münich*" of modern language teaching and is blamed for most of the woes that have befallen this branch of education. At the same time it is obvious that if languages are to be taught "for use" and as "living tools," they can become useful tools only if they combine both proper training in reading and speaking.

"Language for use" is an excellent slogan, well worthy of being supported wholeheartedly. But I think we would be well advised to stress not only the practical but also the educational viewpoint. There can't be any doubt that after this war the actual knowledge of foreign languages will be a greater asset in practical American life than at any previous period. Yet, with all our far-reaching global connections, the number of Americans who will actually use their foreign languages in pursuit of their work, will be only a small part of all those who take foreign language courses at high school or college. At this point, the educational-psychological aspect should be emphasized. Even for those language students who may never have an opportunity to use their knowledge for a practical purpose, but simply keep it in readiness as a potential resource, the "living tool" approach will bring a sense of achievement and a psychological satisfaction that will mean much in the making of an educated citizen in a modern democracy of worldwide connections.

Can the goal of a limited but practical speaking knowledge be achieved in two years of college German? For a considerable number of students the answer is yes, as has been proved in a number of colleges and universities which for years have given special attention to the problem. There seem to be, however, three prerequisites without which the goal could hardly be reached: all classes have to be kept to 15, 18, or at the most 20 students, so that each individual student has opportunity to speak frequently; the elementary sections have to convene five or six times each week; and the teachers have to be either foreign-born Americans who teach their native language and at the same time have become well integrated in the pattern of American civilization and education, or American-born linguists who have spent a considerable time in the country whose language they teach, and are practically bi-lingual. Where conditions prevail as were reported from a large Midwestern university several years ago, where a young instructor met an elementary German class of eighty students three times a week, neither a reading knowledge nor a speaking knowledge can be achieved. Such an arrangement is absurd and serves only to discredit the teaching of modern foreign languages in toto.

Under the liberal arts viewpoint, it may be said that language training "for use" is naturally a long series of rather dry and mechanical drills and exercises, and if there is a chance to inject the cultural and human approach, no opportunity to do so should be overlooked. At the German department of this institution a number of devices have been worked out in the course of

years which may be good examples of what can be done in this particular field. Doubtlessly other departments have found similar or other solutions; if somehow an exchange of experiences could be effected, the result would certainly be stimulating.

Of the six weekly class hours of our elementary course we devote one hour, if possible the one on Saturdays, to a presentation of the German landscape and of German folk life by means of lantern slides. The staff members take turns, and each instructor discusses that part of the country with which he is best familiar. This is neither area training nor geography in the formal sense of the word. It is simply a journey to the places in which the language of the course is spoken, and to the people among whom it originated and grew. There is very little stress on figures and data, most of which are ever-changing. But what we aim to do, is to create "scenic and cultural associations" with the language, to give the students a feeling for the background of the language they learn: in the case of German, for the dramatic peaks in the Alps, the rolling lands of the Mittelgebirge, the wide horizons of the north with its fertile plains, heaths, swamps; for the peasants of Bavaria, the workers of the Ruhr, the fishermen of Helgoland. In Frankfurt and Weimar a number of Goethe pictures will establish an acquaintance of the student with the poet, in Vienna and Bayreuth, portraits of Beethoven and Wagner and related illustrations will open discussions of German music; in Thuringia Luther will appear, and in Nürnberg Dürer. These lantern slide journeys appeal very much to our students, even under present circumstances. When the war began, we were ready to drop the "voyages" for obvious reasons; but before doing so, we consulted a number of alumnae and students in college who had been subjected to the slide exhibits. Without exception, they recommended their continuance and since then, no interruption has occurred.

German music is another natural ally. There is probably no college or high school department of German where German songs are not occasionally sung, especially at Christmas time. Where there are special Modern Language Houses, as on this campus, they become also musical centers as a matter of course. In our German House a weekly Singstunde is held, directed by the students themselves, in which they learn dozens of old and new folk and art songs. In the large living room a modern radio-phonograph is available, with a record collection that ranges all the way from Händel and Bach to Wagner and Richard Strauss. Also light German music is popular, especially Johann Strauss waltzes and Richard Tauber records.

For a number of years a one-hour-a-week course entitled "Richard Wagner: Poet and Composer" has been conducted and enjoyed by a group of advanced students of German who take this course as an "extra." This course does not in any way compete with the offerings of the music department of the college, but is conducted as a literature course with musical

illustrations and interpretations. Although limited in scope, the students become well acquainted with Wagner's masterpieces, from the *Flying Dutchman* to *Parsifal*; field trips to the Metropolitan Opera to hear one or the other Musikdrama sung in German naturally add to the popularity of the course.

The application of the creative arts to foreign language teaching is obviously restricted. There is a collection of art reproductions—among them many of the inimitable Seemann Mappen—which are used occasionally; now and then, as for instance at the writing of this article, a cooperative enterprise of the modern language departments is organized under the title "Foreign Culture and Art Exhibitions." During a period of six weeks the exhibition room of the art department is taken over by a French, a German and a Spanish Exhibit, each of which lasts for two weeks. A mimeographed circular shortly describes all three exhibits; the present outline contains the following note as to the German part: "One section of this exhibition consists of heirlooms from the Biedermeier period, showing Meissen and Berlin china, sterling silver pieces, silhouettes, water colors, etc. The other section exhibits folk arts, like wood carvings, objects of East Prussian amber, Black Forest dolls, fabrics, earthenware figures, and samples of modern graphic arts." The exhibits arouse considerable interest among the students, and the inter-departmental organization of the project is a welcome step against departmental isolationism.

In the modern foreign language program there is a point where "language" becomes "literature." Before this junction, the frequent injection of the liberal arts viewpoint into dry "language for use" drills will prove beneficial. After this point, the student's literature courses will take care of this need. Indeed, upperclassmen who meet three times a week in a course on Goethe or Romanticism, will not have enough individual "speaking time" to keep up the practice, in spite of class discussions in German. Here again the German Language House proves to be the solution of the problem.

Summarizing the situation, the "language for use" viewpoint emerges as the most desirable policy in modern foreign language education; in carrying it out, the liberal arts approach does not have to be sacrificed in the process, but on the contrary will prove helpful and stimulating.

A Testing Plan for First-Year German Classes

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(*Author's summary.*—The average teacher of Elementary German, by applying the techniques used in the construction of standardized tests to the making of short quizzes, can save himself a good deal of time.)

THIS paper does not pretend to be scholarly. It is not the result of years of research. It contains no profound thoughts. It is, in the main, not even original. It is the product solely of experience, and is motivated entirely by the desire on the part of the writer to present a few helpful hints to the inexperienced teacher of language, so that he may avoid a lot of pain, grief, and annoyance, and save a lot of valuable time.

I have been wondering for a long time why objective type tests have not been as universally accepted as I thought they would be. We have had objective type tests for many years. At first there was some mysterious magic attributed to them by their makers and their advocates. They gradually achieved a measure of acceptance. Now their value has been more properly estimated than formerly. We have come to the conclusion that the chief value of the standardized objective test is its national norm, which enables the individual teacher to evaluate the results of his work on a comparative basis. These nationally standardized tests are now widely used and are a valuable asset to the profession. But the use of the testing technique which they represent is still limited largely to the formal, printed tests which are given once a year at the most. For the daily quiz I find that most people still ask their students to decline a *German Gentleman* in the singular and plural, to translate a passage, or to do some similar chore, the grading of which will take hours.

In trying to discover why this is, it has occurred to me that to many of my colleagues the objective type test is still somewhat of a mystery, enmeshed in a terminology, or shall we say, jargon, which frightens them off. I recall an experience of some years ago when, in cooperation with a highly capable testing specialist, I published some vocabulary tests. I made and administered the tests and he did the analytical work. When the paper was finished and published, I found it necessary to ask him questions as to the meaning of some of his terms. What, for instance, was *Sigma*? I was being embarrassed by people who asked me questions which I was unable to answer. The significant fact in all this is that, on the basis of his analysis, I had made tests which showed a high degree of what he called *validity* without being intimately conversant with the jargon of the testing specialist. If this little paper succeeds in relieving the beginning classroom teacher of some of the awe with which he is likely to regard the objective

type test, the amount of time which it has taken to prepare will have been amply repaid.

To make things as simple as possible, let me describe the testing program which I have evolved over a period of years, and which has reduced the time consumed in marking papers to a minimum while it generally improved the attitude of the students and reduced the amount of the pain, grief, and annoyance which I used to experience at the end of every semester of teaching. The plan is not perfect, but before I throw this semester's tests and examination into the wastebasket (I always make new ones because it is so much fun and because I never teach the course the same way twice) I should like to present the methods of construction and the evaluation of the results to those who may be interested in them and perhaps profit from them.

This year we are using Chiles and Wiehr, *First Book in German* as the basic text, supplemented by the first three of the Heath Graded Readers in our beginning course. It is a three unit course. This report covers only the first semester's work in detail. Twenty lessons were covered in the basic book.

The first few weeks of the course are devoted almost entirely to rapid vocabulary building and pronunciation. Each new reading lesson is read out loud by the class in concert without any previous preparation. Cognate relationships between German and English are pointed out and great stress is put on developing the student's ability to acquire the meanings of new words from the context. New words are "demonstrated," i.e. they are worked into very, very simple spoken sentences by the teacher until the brighter students catch on and shout out the English meaning. If that does not work, they are acted out by means of gestures and what-not. Only if all this fails is the English meaning given.

This brings us to our first and simplest type of test. Let us call it a *matching test*. Five German words in Group A in each case are to be matched with English words in Group B. There are seven English words. Two of them are carefully chosen *detractors*. Usually fifteen or twenty items are included, separated into groups of nouns, verbs, and other parts of speech. The sample contains only one group of five items, for the sake of brevity.

TEST I

A. 1. Berg	B. timepiece
2. Herbst	mountain
3. Uhr	abbreviation
4. Krieg	war
5. Abkürzung	city
	- autumn
	hour

This type of test is easiest to make. The student is required to write out the German word after the appropriate number with complete correctness as

to spelling, capitalization, umlaut, followed by its English equivalent. Mathematical chance of getting the correct answer by guessing is practically nil. The total number of correct items is the student's score, and this is entered on his record. He is not given a grade. The next day the scores are put on the blackboard as follows:

Score	20	19	18	17	16	15	14	13	12	11	10	9	8	7	6
	x	x	x	x		x	x	x		x	x	x	x	x	x
							x	x		x	x	x			
										x	x				
											x				

(Total of 20 items)

Each x represents one student. Each student can tell just how far from the top of the class he is on this test. The median is written down. The student knows that he is competing only with his fellow class members. (The entire class is competing with other classes as will be shown later.)

This simple form can be made more complicated. Only German words and phrases are used, a very desirable feature in all tests. Again, and in general in all tests, the student is required to write out all the German words for training in writing German words. It helps a good deal to develop accurate observation of new words met with in reading.

TEST II

- | | |
|-------------------|----------------------------|
| A. 1. Der Arzt- | B. -fallen aus. |
| 2. Der Pfarrer- | -ist berühmt |
| 3. Josef Stalin- | -ist mehr als genug. |
| 4. Eine Schere- | -trinkt viel Wasser. |
| 5. Die Haare- | -soll jeder Schüler haben. |
| 6. Eine Faulpelz- | -schliesst den Brief. |
| 7. Zu viel- | -arbeitet nicht. |
| 8. Wissensdurst- | -besucht Kranke. |
| | -schneidet Papier. |
| | -predigt in der Kirche. |

(*Wissensdurst* has not occurred in the text but *wissen* and *Durst* have. Such new combinations give additional training in analyzing compounds.)

The correct answer is the one which is true on the basis of the material read. Sometimes I find that two answers make sense; then both are correct. It takes ten minutes to make such a test and fifteen minutes to grade it and record the results. The scores (after five weeks of the course) were as follows:

Score:	8	7	6	5	4	3	2	1	0
	x	x	x	x	x	x	x		x
	x	x	x	x	x	x			
	x	x	x	x	x	x			
	x		x		x	x			
					x	x			
							x		

The median is 4. This was a good day. Analyses of standardized test results for Arizona have regularly shown much greater differences between the best and the poorest students than is the case in other institutions. This unusual distribution of scores is a feature of our local academic landscape. I do not know why.

The methods of scoring and recording are now clear and will be omitted from further sample tests.

We now proceed to tests containing longer complete sentences. This requires of the student recognition of singular and plural noun forms and other grammatical features. He also gets some practice in writing complete sentences. They are likely to be retained in his memory.

A

1. Paul kommt müde nach Hause-
2. Wenn man krank wird-
3. Mit einer Schaufel-
4. Fleisch und Gemüse-
5. Wer viel liest-
6. Wenn man ins Wasser tritt-
7. Eine freundliche Frage-
8. So schön wie das Wetter jetzt ist-

B

- auf dem Lande.
- gräbt der Vater im Garten.
- soll man beantworten.
- und wirft seine Bücher aufs Bett.
- lässt nichts auf seinem Teller.
- ruft man den Arzt.
- wird es nicht mehr lange bleiben.
- soll man kochen.
- kann viel lernen.
- werden die Schuhe nass.

It should by now be apparent to the most critical reader that this type of test overcomes the frequent objection to many types of objective type tests, namely that the student gets mainly training in putting numbers into squares, or in putting a cross in that part of the circle which is also in the square and in the triangle, *if* Columbus discovered America. Sometimes items creep into these tests which have not been previously covered in class, such as unusual word order or otherwise complicated sentence structure. I see no objections to this whatever. The brightest students will get them and be mightily pleased thereby. That makes for good morale. The others will realize that it can be done.

There are many other kinds of tests. The individual teacher can make new combinations or even invent entirely new types. This article is written chiefly to convince him of that. It should be borne in mind that in the types of tests illustrated above the number of items cannot very well be put beyond eight or ten without wasting classroom time, unless, of course, the test is broken up into groups, like our first example. A test of this kind takes about ten minutes.

Some other types deserve mention. It is well to vary the type of test. Some students are apt to develop an allergy to one type, so they say. A good vocabulary test, containing only German words, is the synonym test, of which a few sample items are here given.

1. Laute Lied Gesang Gemeinde
2. erst schon sogar nicht bis
3. durchaus bestimmt vergessen sicher
4. Inhalt Dorf Anfang Ort
5. verstehen reissen wissen fahren.

The words need not be exact synonyms. The nearest synonym is to be selected. Item 5 illustrates the workings of the *detractor* principle. The student thinks *reissen* and *fahren* may be synonyms. But the teacher makes no mistakes when he writes the test on the blackboard, and the student has been taught to spell correctly. He begins to look for tricks just like this. That challenges his intellect. He begins to like that. This form of test is used in many standardized tests. Unfortunately relatively few teachers realize that they are just as smart as the people who make those tests. A variation of this type can be made by giving four words of which three words have an element in common, and having the student select the odd word, as in *Tisch Stuhl Bank Kartoffel*. Care must be exercised in making a pretty obvious association among the three related items. Sometimes the student knows only three of the words and still gets the item correct. There is no objection to this. He is still demonstrating that he knows something. Tests of this kind should have a relatively large number of items (25-50). The guesswork factor is larger than in our other tests, although not as large as in true-false tests, in which I have learned to repose little faith.

Semi-objective tests are also frequently given, such as the well-known *completion* test. Here the student translates parts of sentences in context: *Marie und Karl* (come) (home at three o'clock). *Sie wohnen* (in a big house)

1 2-3-4

5

—etc. In general, more German context should be given than the sample shows. Items 2, 3, and 4 test for *nach Hause*, *um drei Uhr*, and word order, respectively. Putting the items in this manner instead of requiring the student to translate complete sentences facilitates the scoring and counting of correct items. Complete paragraphs for translation are also given, of course. Here a certain number of points is allotted to each sentence. Thus, if three items are allotted to a sentence the student gets zero on that item if he makes three mistakes, even though part of the sentence is correct. Our system is based on objective counting and the student must realize this throughout the course. It has been years since a student has cried on my shoulder at the end of the term. He knows that he makes the grades and that I simply record them.

Since a major part of each hour is taken up with alternate concert reading and individual reading, pronunciation is not tested formally. Correct pronunciation is insisted on at all times and is not allowed to lapse after the initial painstaking training. It more or less takes care of itself. Tests can be devised but are not needed. Aural comprehension is tested by

reading a familiar passage which has been gone over the day before and stressing and repeating certain words and phrases for translation into English, after the manner of the completion test described above, except that translation is from German into English.

During the course of a semester, some twenty of these tests are usually given, totaling some 250 points. The average student makes about fifty percent of the total. The best students may make above 90 percent. One rapidly learns to gauge the relative difficulty of such tests. It is fun to estimate the results of the tests in advance. The final examination is usually weighted at 100 points with an expected median score of 50 points. The two total scores are then added and the results are tabulated as for any quiz shown above. Absences, when they are legitimate, are accounted for at the end of the semester or twice during the semester, by giving the student an estimated score based on his general performance and on the median score of the class for the particular test he has missed, minus one or two points. No make-up tests are given, and part of the advantage of the system is that it very definitely tends to discourage absences.

Every year, at the end of the second semester, during which the procedure is much the same as that described above, a nationally standardized objective test is given. Our students usually are up to the national norm. On the basis of this test, which represents half of the final examination, grades are apportioned. The students therefore realize that they are in competition not only with their colleagues in a particular class, but with students in other institutions. This prevents the occurrence of mass sit-down strikes which might conceivably arise under our plan. This is made clear at the beginning of the first semester. A few years of this system enable the instructor to estimate the grades in terms of national norms with reasonable accuracy for the first semester.

The plan described above has brought me satisfactory results for several years. The complaints of former years have disappeared. I fear, in recommending it to my colleagues, only that it may sound a bit too mechanical to some. These critics are asked to remember that we have described only the administering, grading, and recording, of tests, or far less than one-fourth of the time given to the course; that in large measure the tests represent a *teaching* device in that they stimulate ingenuity as well as test knowledge, and that, as a matter of course, special arrangements are not excluded, as in the case of students who are physically handicapped or, as sometimes happens, have some peculiar psychological quirk, such as a mild form of *Alexia*, which makes them show up poorly in one phase of the work. It is necessary to use one's imagination in such cases. For all but the very few special cases this plan of testing works out very well.

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AN ATTEMPT will be made here to reproduce Papini as he always appeared to me, and as I think he must appear to all those who read his works carefully and intelligently. All the reader must look for in this article, then, is a more or less general sketch of the author, a sketch which I shall try to make interesting, real and vivid by the use of many quotations taken from the author's various works. The quotations will bring out many sides of Papini's life, and should give a respectable idea of his style and his vast productivity. Towards the end I shall try to refute Papini's loudly trumpeted denial of God, and shall give my opinion as to what I think is his most interesting work. I shall also attempt to show how Papini differs from other Italian writers, and shall assign him a place in the history of Italian letters.

Giovanni Papini was fairly well known in America previous to 1923 when Dorothy Canfield Fisher translated his *Life of Christ*,¹ but it can be said with relative safety that his popularity in America started in 1923. In Italy, however, he was well known long before his *Storia di Cristo* appeared. Papini is now sixty-three years old, having been born in 1881 in Florence. He is a self-made man,² and descends from poor and probably honest parents from whom he inherited nothing except a very ugly face, for which they never offered an apology. Papini himself frequently speaks about his ugliness in his various works, but he does so more effectively in a critical essay in which he passes judgment upon himself.

"Giovanni Papini," he says, "does not need to be introduced to our readers. Everybody knows, his friends with even more certainty than his enemies, that he is the ugliest man in Italy (if indeed he deserves the name of man at all), so repulsive that Mirabeau would seem in comparison an academy model, a Discobolus, an Apollo Belvedere. And since the face is the mirror of the soul, as the infinite wisdom of the race informs us in one of its proverbial condensations of experience, no one will be surprised to learn that this Papini is the scoundrel of literature, the blackguard of journalism, the Barabbas of art, the thug of philosophy, the bully of politics, the Apaché of culture, and that he is inextricably involved in all the enter-

¹ *Life of Christ* by Giovanni Papini. Freely translated from the Italian by Dorothy Canfield Fisher. New York, Harcourt, Brace and Co., 1923. The translation appeared early in 1923, and by the end of the year there were thirteen printings of it, followed by many others later.

² Papini attended the Norman School in Florence, and around 1900 received his teacher's certificate, the only diploma he ever had. In 1935 he was appointed Professor of Italian language and literature at the University of Bologna, to occupy the same chair Carducci had occupied.

prises of the intellectual underworld. It is also well known that he lives sumptuously and gorgeously, and of course like a Sybarite, in an inaccessible castle; and that he derives his usual means of sustenance from theft, blackmail, and highway robbery. We may add, though it is scarcely necessary, that his favorite food is the flesh of fools and his favorite drink is warm, steaming human blood.

"It is a matter of common knowledge that this creature is the worst of all the churls and boors that feed on Italian soil: rumor has it that he has sworn a Carthaginian hatred against every past or future treatise on good behavior. This shameful rascal goes even so far as to say what he actually thinks. Worse still, he has the audacity to turn on the critics when they annoy him:

Cet animal est très méchant:
Quand on l'attaque il se défend."³

This extremely ugly rascal grew up to be one of the most important contemporary Italian writers mainly because he was born with an irresistible desire for fame—that enduring universal fame which he finally acquired after many years of ceaseless toil.

"I was born with the disease of greatness in my brain," he says. "My memory goes back particularly to a time when I was probably eight or nine years old. I was keeping very much to myself in those days and spent many an hour over a stupid school book, full of wretched illustrations and daubs in a violet-colored ink. In it one day I came across a narrative of Petrarch's coronation at the Capitol in Rome.⁴ I read and reread the story. 'Me too! Me too!' I cried to myself, without knowing why a crown was crammed upon the head of that fat and stodgy poet. . . . Nevertheless, the round, ill-drawn face of the lamentful sonneteer seemed to look up from the dirty page and smile encouragement at me from beneath its cleric's cowl with the halo of pointed leaves.

"I moved heaven and earth to get my father to take me to the Viale dei Colli; and up there one day I plucked a couple of branches from an evergreen tree I found. I was not quite sure it was the far-famed laurel—but that detail did not matter much. When I reached home I shut myself up in the little garret at the rear of the house, wound the branches into a wreath and placed it on my head. Then throwing a large piece of red cloth over my shoulders, I began circling round and round the room, keeping close to the walls, chanting a long rigamarole that I thought sounded tremendously eloquent and heroic, all the time beating on a wooden box with the handle of a knife. That was my way of ascending the Campidoglio in pomp and

³ Essay on Giovanni Papini by the author himself in his *Testimonianze*. Included in *Four and Twenty Minds*, Essays by Giovanni Papini, selected and translated by Ernest Hatch Wilkins, New York, Thomas Y. Crowell Company, 1922, pp. 318–319. The essays included in this translation are from Papini's *Ventiquattro Cervelli*, *Stroncature* and *Testimonianze*.

⁴ Petrarch's coronation as poet laureate took place in 1341.

splendor,—the hideous noise, which I seemed to find indispensable, probably standing for the applause of an admiring throng. At any rate, on that gray winter's morning I celebrated my own mock marriage with immortality.⁵

Having so uniquely performed his "marriage with immortality" he set himself to work immediately, seriously, assiduously, for Papini knew well that immortality is not achieved only by wishing for it. And so, having learned to solve the mysteries of the speller, he devoted all his spare moments to reading, to dreaming, to meditating.

"One of the supreme moments of my life," he says, "was when my father gave me full privileges over the family library, which was a round wicker basket—containing a hundred books or more—forgotten in a small store-room in our rear attic, high up under the gables and overlooking the roofs and houses around. That room became the veritable Alhambra of my dreams. All sorts of odds and ends had accumulated there—fire-wood, cast-off rags, mouse-traps, bird-cages, a National Guard musket and a red, moth-eaten Garibaldi shirt (on it a medal of the 1860 campaign).

"Every day, the instant I was free, I locked myself up in that room, and, one by one, handling them with awe and almost fearful circumspection, drew the discarded books from their hiding place, poor dilapidated things, their covers gone, their backs broken, Volume II's without Volume I's, pages missing, or torn or crumpled, spotted with fly-specks or pigeon dung—but so rich and glorious in surprises, wonders, and promises for me. I read here and there; I deciphered; I did not always understand; if I grew tired, I would begin afresh, so impatient was the ecstasy I felt at these my first approaches to the worlds of poetry, adventure, or history, which a word, a phrase, a picture, would evoke for a fleeting instant before my eyes.

"I did not stop at reading: I dreamed; I meditated; I reconstructed; struggling to divine the meaning of it all. Those books were sacred things in my eyes. I believed every word they said. I was unable to distinguish between history and legend, between fact and fancy; printed letters stood for infallible truth to me.

"My reality was not the life I knew at home, in school, on the streets, but the world of those books, where I felt myself most alive. On scorching afternoons in summer I was with Garibaldi galloping across the pampas of Uruguay with herds of cattle, bullets showering around him, his cape blowing in the wind; damp rainy mornings I spent with Count Alfieri coursing behind spans of horses and miles of verses along all the post-roads of Europe;⁶ my nights were nights of patriotic hatreds or of oratorical frenzies of glory, passed in company with the illustrious men whose acquaintance I made in Plutarch's *Lives*.⁷

⁵ *Un Uomo finito*, translated as *The Failure*, by Virginia Pope, New York, Harcourt, Brace and Co., 1924, pp. 36-37.

⁶ Frequent love affairs, buying and selling of horses, and trips all over Europe, were among the obsessions of Vittorio Alfieri, as he himself informs us in his *Autobiography*.

⁷ *The Failure*, cit., pp. 11-12.

To an omnivorous reader of this kind, his father's library of about one hundred books could not have lasted very long. In fact, it did not; for Papini was only thirteen years old when he found himself with nothing more to read at home. He thought of the public library and decided to go there at once. But there was an obstacle in his way: to gain admission to the public library in Florence one has to be sixteen years old, and Papini was only thirteen. However, being a tall boy, he decided to avail himself of this natural advantage; so he went to the library and lied to the clerk telling him he was fifteen. "Too young," said the clerk, "come again next year." Six months later Papini went back to the public library and this time he was more successful and gained admission. From then on he was able to satisfy his bubbling curiosity and craving for reading by daily excursions to the library where he went to read, to learn, and to know everything.

"Everything!" he says elsewhere. "Everything! the watchword of my perpetual undoing. Eager to know everything and not knowing where to begin, I flew from subject to subject with the aid of manuals, textbooks, dictionaries, encyclopedias. The encyclopedia was the height of my ambitions and dreams; I thought it the greatest of all books; for, taking appearances and claims at their face value, it contained—yes, just so!—*everything*: the names of all men, all cities, all animals, all plants, all rivers, all mountains, each in its proper place, explained and illustrated. The encyclopedia answered every question offhand, without putting you to any trouble of research. My lively imagination pictured all other books as rivers pouring their contents into the boundless ocean of knowledge; as bunches of grapes destined to fill that great vat of wine with their blood-red juice; as uncountable grains of wheat, which, ground and kneaded, became bread to fill all hungry mouths and satisfy all appetites.

"As the mystic loses himself in the thought of the one universal God and seeks to forget all particulars of sense, so I plunged headlong into that sea of knowledge which no sooner flooded my soul than it sent a new desire, a new thirst, upon me."⁸

It was during one of these moments of unusual ecstasy, and exactly on a warm summer afternoon, when he was fifteen years old that, provoked by the indifference of the Florentines, who only laughed at his ugliness, and being resolved more than ever to become famous, he uttered a most impressive cry of protest accompanied by a solemn promise that he would achieve fame. Papini himself narrates the incident as follows:

"I have always wanted to become famous," he says, "but the first real promise I made to myself was not until I reached the age of fifteen or sixteen, I believe. It was about four o'clock on a stifling August afternoon. Melancholy and alone (as always), I was walking with lowered head down one of the longest and broadest streets of my native city. I was tired, bored, discouraged, disgusted with the heat and with mankind. In my hand I had

⁸ *Ibid.*, pp. 19-20.

a newspaper, purchased with considerable embarrassment to my resources.

"It was the hour after the *siesta*, when people come stumbling sleepily out into the open in a foolish hope of finding a breath of fresh air in the evening cool. Here were nurses, in white aprons with bows in their hair, carrying crimson-faced babies that were crying and squawling in their lace ruffles; here were perspiring husbands with wives clinging to their arms; here were brothers and sisters swinging along hand in hand; young men by twos or threes with white cigarettes hanging from their lips; girls with bright-colored kerchiefs on their heads, their flirtatious eyes brimming with gaiety and mischievous exuberance; old men in top coats, with blue umbrellas tucked under their arms; and poor soldiers in dark uniforms awkward and self-conscious in the regulation white cotton gloves they were compelled to wear. The crowds grew larger and larger, filling the sidewalks. People began crossing and recrossing the streets, laughing, bowing, calling greetings to one another. Under the rims of great flowered hats the eyes of the women shone like black diamonds. Every now and then small round straw hats were raised above the heads of the multitude in salutation to these beauties.

"I was ill at ease in all that animation. I knew nobody and I hated everybody. I was shabbily dressed. I was ugly. My face was pale and stern with discontent. I felt that no one loved me, and that no one could love me. The few who noticed me in passing did not conceal their dislike of me; some, impressed with my truly unusual ugliness, turned for a second look and laughed. I was a special mark for the cruelty of pretty young girls dressed in white and red, with brown skins and pearly white teeth, who were forever raising a laugh behind my back. Perhaps they were not always laughing at me, but at the time I thought they were and suffered accordingly.

"All the things that made life beautiful to others seemed to be denied to me. I alone was without love. I alone was without money. If any of these people gave me a thought it was one of scorn. They walked peacefully, indifferently by, caring nothing for the sufferings of the poor thoughtful youth against whom they brushed.

"Then, all of a sudden, I rebelled. My blood boiled up within me, my whole being travailed in upheaval. 'No, no, no!' I cried to myself. 'This must not be! I too am a man! I too must be great and happy. What do you think you are, you brainless men and powdered females, who pass by me so contemptuously? I'll show you what I can do. I shall be more than you, more than all of you, above every one of you. I am small, poor, ugly, but I have a soul too, and my soul will make such a noise that you will be forced to stop and listen to me. Then I will be somebody and you will continue to be nobodies. I will create, I will achieve, I will think, I will be greater than the great—while you will continue to eat, sleep, and walk the sidewalks as you

are doing to-day. When I pass, every one will look at me; beautiful women will have a glance for me as well; laughing girls will edge close to me and touch my hand trembling; and still and dignified celebrities will lift their hats, holding them high above their heads when I appear; I, in person, I, the great man, I, the genius, I, the hero.'

"As these thoughts flashed through my mind I raised my head; my chest swelled; my eyes, no longer fearful, looked with pride and hatred into the white and yellow and brown faces that swept by me. I was a different person; and I believe that at that moment I was a handsomer person.

"Still under the enchantment of this mood I came into a large open square, where a triumphal arch rose, surmounted by a chariot with galloping horses clean-cut against a flaming sunset sky. I stopped and gazed up at them; and then and there made a vow to myself—a vow that before I died I would achieve FAME!"⁹

Urged by his desire for fame and by his continued use and handling of encyclopedias he was finally possessed with the idea of compiling one himself. At fifteen, with a mind lusting incontinently for knowledge, the undertaking must have seemed to him an easy one. But he soon realized the immensity of his task and gave it up in favor of a less imposing one. It occurred to him now that a history, a history of everything, might be just the thing for him, and so he set himself to write a universal history. This other task, however, proved to be too great also, and he gave it up in despair. He next determined on a comparative history of the world's literature, a history that was to be not only biographical, but arranged according to subject matter. Soon another renunciation was forced upon his mind—another fiasco. But having resolved to do something, he decided to confine himself only to the literatures of the Romance languages. Of these he would write a comparative history with an ultimate view of teaching them. It was not long before he gave up this other undertaking in favor of writing a complete and perfect manual on the history of Spanish letters. Of this he wrote the first chapters as was customary with him. He went back to the Iberians and the Romans. He followed the adventures of the Goths, the invasion of the Arabs, the rise of the vulgar tongue. He actually got down as far as the 'earliest documents,' and broke off his narrative when his critique of the *Poema del Cid* was in full swing. Other thoughts, other studies,—thoughts and studies having little to do with erudition—had come into his head. His history of Spanish literature was his last adventure as a compiler and a scholar—a deplorable adventure, the last phase of a degeneration of the catastrophic rapidity of which he had not been aware. From the universal to the special, from unlimited knowledge to a universal history, from a universal history to a comparative history of universal literature, thence to a comparative history of Romance literatures, and

⁹ *Ibid.*, pp. 37-40.

ultimately to a single literature, and to practically one period of that literature.¹⁰

He attempted numerous other things which cannot be enumerated here, but which can be found in their entirety in *Un Uomo Finito*. Finally in 1906, *Il Tragico quotidiano*, his first book, appeared. In the same year he published also *Il Crepuscolo dei filosofi*. In 1907 *Il Pilota cieco*, came out. From 1907 to 1911, although he wrote numerous things, practically nothing appeared in book form. In 1911 a small volume, *Le Memorie d'Iddio* appeared. In 1912 four books were printed, and from that time on new books or reprints of old ones have kept on coming each year. He published about forty different works dealing with philosophy, poetry, religion, biography, literary criticism, theory, fiction—practically all heavy, solid, massive volumes, full of rich substance and compelling interest, books whose pages overflow with humor, irony, sarcasm, and that Italian ‘strafottenza’ which everybody can enjoy but which only Papini can adequately express. Here is an illustration:

“Four apples mark the four great epochs of human history—the apple of Eve (the Biblical epoch); the apple of Paris (the Hellenic epoch); the apple of Tell (the mediaeval epoch); the apple of Newton (the scientific epoch). The one of the four whose fate I most regret—for apples, unlike the women of Nicea, have souls—is the one the Swiss Bowman with the cock’s feather transfixed on his son’s head.

“The first of the four, as we all know, was eaten by our first parents, with consequences that have made us what we are. The second went as award for the fairest creature in all mythology, who bit into it, I hope, in honor of the charming herdsman. The last, though somewhat injured in its fall, gave us the law of universal gravitation, and a great improvement in celestial mechanics. But the apple of Tell—alas!—gave us the Swiss nation. And what the Swiss nation has given us I refrain from saying.”¹¹

And here is another illustration. In this one Papini tells us why he writes. He says:

“I do not write for money. I do not write to improve my complexion. I do not write to make my way with shy girls and fat men. Nor even do I write to twine the gay wreath of a reputation around my rugged slouch

¹⁰ As a matter of fact, Papini was never completely cured of this bad habit. His latest attempt in this direction came in 1937, when he published the first volume of his *Storia della letteratura italiana*, which does not go beyond the *Trecento*, and will never be completed. This history of Italian literature is neither a compilation nor is it scholarly. It is simply a series of essays much the same as those in his *Ventiquattro Cervelli*, his *Stroncature* and his *Testimonianze*. Papini is a thinker; he is a very provocative writer with a perfect command of the Italian language, but he is too independent, too imaginative, and too violent to be either a compiler or a reliable scholar.

¹¹ *Four and Twenty Minds*, cit., p. 252. The essay on William Tell from which this passage is quoted, may be found in Papini’s *Testimonianze*.

hat.”¹² And again: “O respectable public mine, I never write with the fussy humility of a butler handing you your hat and coat. There are authors who stand toward their reader like a counterfeit Neapolitan whining open-mouthed, thrumming a guitar, under the windows of a winter boarding-house—in hopes of a tip! Others, like long-haired Magdalenes, prostrate themselves at the reader’s feet, with vases of balms and ointments for all the corns and raw spots on his soul. Others remind me of the acolytes in starched collars who wave their censors back and forth on Sundays between the screams of the mass!

“No, I belong to a different species. I was not born to the calm regular breathing of the ox and the ass. No meek shepherds whispered baby talk to me on the first day of my life. I was born a revolutionary; and I am not so sure that my first greeting to this world, rather than the regulation cry of surprise, was not a bar of music from some improper *Marseillaise*.¹³

This is what Papini wrote at the age of thirty, the same Papini who in 1921 gave to the world *La Storia di Cristo!* Was he inconsistent? We shall see. Anyway, Papini wrote all this, in addition to which he edited several books and reviews,¹⁴ and contributed numerous articles to at least sixty magazines and reviews, in six or seven different countries, including the United States of America.

Papini is by nature sarcastic, impetuous and uncompromising. For that reason he has always had numerous enemies who have lost no opportunity in attacking him. Such reaction is natural. But is he as black as his critics paint him? Is he “nothing more than a literary critic with an exceptional ability to say very many unpleasant things about everybody including himself,” as he was characterized lately by a public lecturer?

I have mentioned the fact that Papini wrote on every imaginable subject. I have only to remind the reader that he also wrote a *Dante Vivo* (1933), a *Sant’Agostino* (1927), and *La Storia di Cristo* (1921). But what if he had not? What if he were only a literary critic? Is it an easy task to evaluate Carducci?¹⁵ To estimate properly geniuses like Dante, Shakespeare and Cervantes? Is it a small matter to dissect the literary works of authors like Tolstoi, Bergson, Schiller, and numerous others?¹⁶ To criticize thinkers like Benedetto Croce, Hegel, and Locke? To lash in Baretti-like fashion men like D’Annunzio, Sem Benelli, and Guido Mazzoni,—to cite only a

¹² *The Failure*, cit., p. 313.

¹³ *Ibid.*, pp. 314–315.

¹⁴ His latest venture in this line was *La Rinascita*, a learned review dealing with the culture of the Renaissance, and published in Florence.

¹⁵ The reader may consult with profit Papini’s *L’Uomo Carducci* (1918) and the more recent *Grandezze di Carducci*, Florence, Vallecchi, 1935.

¹⁶ Seventy-two essays on almost as many authors, including one on Papini and one on Carolina Invernizzi (!), may be read in the three volumes already mentioned: *Ventiquattro Cervelli*, *Stroncature*, and *Testimonianze*.

few of the contemporary Italian writers—for whom Papini has not the slightest respect?

It would seem that some of the critics of Papini never take the time to read his works, and that they just repeat the criticism which many others, who have intentionally misunderstood or half understood Papini, have often directed against him because they dislike his . . . looks. But a careful and intelligent reading of Papini's works reveals that at least one half of them are constructive works, and that fully fifty per cent of his critical essays overflow with his love, veneration and adoration for the people whom he criticizes. Let us see what Papini wrote about Leonardo da Vinci. I shall quote just a few lines with the hope that the reader may want to peruse the rest.

"Unlike the Leonardo of history, mine did not die on the second of May, 1519, in the melancholy castle of Cloux. He is still living, and very much alive; he is within me; he is a part of myself, a precious fragment of my spirit. He dwells as of old in his fair Italy, and stirs me to pulsing meditation in the keen Tuscan springtime. He repeats to me some of his profoundest sayings; he helps me to realize the full wonder of certain sunsets. In the Pantheon of my soul he is one of the most inspiring geniuses, one of the most adored divinities. His image, beside that of his younger brother, Percy Bysshe Shelly, and opposite that of the Olympian Goethe, illuminates the current of my thoughts and charms the tapestry of my unwearying dreams."¹⁷

Is this destructive criticism, or is it just a plain manifestation of admiration for a great universal genius? And there are enough pages of this nature in Papini's critical works to convince any man that they are far from being completely negative and destructive.

In 1907, when Papini was twenty-six years old, he decided to get married. In 1912 he wrote his first really great work: *Un uomo finito*, which is an autobiographical novel in which he tells of his lonely childhood, of his youthful experiences and enthusiasms, of his supposed denial of God, of his colossal undertakings, of his own merits and demerits, of his studies into one philosophy after another, of his repeated disappointments and failures. . . .

In this book, published five years after his marriage, he has these charming things to say about women in general:

"I too, had my loves," he says; "illicit passions which my elders forbade, conventional engagements which my elders approved, and I landed—I, even I, at last in the lap of holy wedlock. In view of all this you would be justified in asking me: 'What more do you want?' If you only knew, my reader, what more I have wanted! I have wanted, and I have never found, the ideal woman who really takes possession of a man and makes him over.

¹⁷ Essay on Leonardo da Vinci in *Four and Twenty Minds, cit.*, pp. 21-22.

I have wanted, and I have never found, the woman who can take her place in the spiritual history of a soul, in the mental romance of a mind. 'The eternal feminine leads us ever upwards.' Perhaps it does, I am in no mood to quarrel with Wolfgang Goethe today. But I must say that so far as I am concerned, the eternal feminine has led me neither up nor down, neither this way nor that way, ever! No, woman never appeared to me—either as a Beatrice who takes you by the hand and wakes you from your worldly dreams to lead you to realms celestial; or a Circe, who changes men, born to virtue and to wisdom, into pigs rooting about in opulent gardens, rich in shade and in acorns. Women neither corrupted me nor purified me. They were a side issue, so to speak, in my existence; guests, welcome or unwelcome, in my moments of leisure; hopes and promises of comfort in my hours of distress; purveyors, desired, of joy or pain; beloved, affectionate companions of unhappy days; intermezzi, voluptuous or passionate, in my hard studious life as a discontented laborer; extravagant, uncritical admirers of my work—but never, if I must be boorishly frank, never guides, benefactresses, inspirations, givers."¹⁸

We have seen how from 1907, the year of his marriage, to 1911 Papini had not published a single book. This long period of apparent inactivity gave his Italian critics an opportunity to say that he was not very much after all, and that, having begun so tempestuously, it was only natural that he should have ended so suddenly and so disastrously. This is how Papini replied to them in 1912:

"Not so fast, boys! Just a moment, please! Far from being through I haven't even begun! You must realize that all I have done—a good deal you must admit—was just a preface, a prelude, an advance dummy, a flyer, an announcement—if you prefer, froth on the vat of the mash that boils over to leave the wine clearer underneath. Don't be discouraged. The best is yet to come! I have just been born! The straw fire was a bonfire! I have given you a Roman candle, a pinwheel, a fire-cracker, something for you to play with and have a laugh with. But to-day I feel I can start a conflagration that cannot be put out till the whole world is on fire!"¹⁹

Was Papini in earnest when he said all this? I think he was; and he proved it by producing thirty or more new books since 1912, among which there is what will probably be his master-piece, *The Life of Christ*.²⁰

How did Papini the revolutionary, Papini the pagan, Papini the heretic come to write a religious book such as *The Life of Christ*? I can give no better answer than the one he gives himself in the Introduction to his *Life of Christ*:

"Some years ago," he says, "the author of this book wrote another to describe the melan-

¹⁸ *The Failure*, cit., pp. 153–154.

¹⁹ *Ibid.*, p. 317.

²⁰ Twenty-one years ago, when this book was translated into English by Dorothy Canfield Fisher, it became immediately a best seller.

choly life of a man who wished for a moment to become God. Now in the maturity of his years and of his consciousness he has tried to write the life of a God who made Himself man.

"This same writer in those days let his mad and voluble humor run wild along all the roads of paradox, holding that a consequence of the negation of everything transcendental was the need to despoil one's self of any bigotry, even profane and worldly to arrive at integral and perfect atheism; and he was logical as the 'black cherubim' of Dante, because there is only one choice allowed man, the choice between God and nothingness. When man turns from God there is no valid reason to uphold the idols of the tribe or any other of the old fetishes of reason or of passion. In those proud and feverish days he who writes affronted Christ as few men before him have ever done. And yet scarcely six years afterwards (but six years of great travail and devastation without and within his heart), after long months of agitated meditations, he suddenly interrupted another work begun many years ago, and almost as if urged and forced by a power stronger than himself, he began to write this book about Christ which seems to him insufficient expiation for his guilt. It has happened often to Christ that He has been more tenaciously loved by the very men who hated Him at first. Hate is sometimes only imperfect and unconscious love: and in any case it is a better foundation for love than indifference.

"How the writer came to discover Christ again, by himself, treading many roads, which all brought him to the foot of the Mount of the Gospel, would be too long and too hard a story to tell. But there is a significance not perhaps wholly personal and private in the example of a man who always from his childhood felt a repulsion for all recognized forms of religious faith, and for all churches, and for all forms of spiritual vassalage and who passed, with disappointments as deep as the enthusiasms had been vivid, through many experiences, the most un-hackneyed which he could find, who had consumed in himself the ambitions of an epoch unstable and restless as few had been, and who after so many wanderings, ravings and dreamings, drew near to Christ.

"He did not turn back to Christ out of weariness, because his return to Christ made life become more difficult and responsibilities heavier to bear; not through the fears of old age, for he can still call himself a young man; not through desire for worldly fame, because as things go nowdays he would receive more commendation if he continued in his old ideas. But this man, turning back to Christ, saw that Christ is betrayed, and, worse than any affront to Him, that He is being forgotten. And he felt the impulse to bring Him to mind and to defend Him. . . .

"A story of Christ written today is an answer, a necessary reply, an inevitable conclusion. The balance of modern public opinion is against Christ. A book about Christ's life is therefore a weight thrown into the scales, in order that from the eternal war between love and hate there may result at least the equilibrium of Justice."

The man who penned these words around 1920, accused himself and has been accused by others of having denied God, but I do not believe it. And I base my opinion on the evidence offered by Papini himself in the very same works where he pretends to be a heretic, but where he seldom fails to mention with reverence the name of the Creator. Personally I believe that Papini has never really denied God. I think that for a time he doubted about the existence of God only because in all his passionate and incessant explorations for the Creator he had apparently failed to find Him. But when, after a more careful investigation within his own heart and mind, he finally did find Him, he erected to the Son of God a great monument—greater than many others erected before or since then to extol or to vilify Jesus: he wrote *The Life of Christ*.

If one should ask me which of Papini's books do I consider the most

fascinating,—mind you, I say the most fascinating and not the greatest—I would reply without a bit of hesitation: *Un uomo finito*. And I say this even though I am fully cognizant of the fact that *Dante Vivo* won the *Premio Firenze* in 1933, and that *The Life of Christ* created a much greater furore everywhere in the civilized world; that it was translated into practically every decent language, and that here in America twenty years ago it proved to be one of the best sellers in the book-market, despite the fact that it sold for five dollars a copy. *The Life of Christ* is a great book, I am not questioning that; it is so great that even those who do not agree with Papini's treatment of Christ, read it and praise it. In *The Life of Christ* one finds Papini the missionary learned in biblical lore and, if we must believe him, divinely inspired. In *Un uomo finito* one comes in touch with Papini the man unfolding to the world thirty years of his tragic life. To me *The Life of Christ* is a precept good for the soul, while *Un uomo finito* is a banquet overflowing with rich stimulants for the mind. *Dante Vivo*, like *Sant'Agostino*, is original and very beautifully written, but it is too subjective, too *Papinesque*. In his attempt to humanize Dante, Papini has so reduced the real stature of the author of the *Divine Comedy*, as to make him look incredibly small and quite uninteresting. Most students of Dante will prefer to cherish the image created in their own minds by the reading of the *Divine Comedy* and the minor works of Dante. And they will continue to admire his poetic genius and the sublime excellence of his character, regardless of what Papini may think.

A few words now about the impossibility of comparing Papini with other Italian writers.

To attempt to compare Papini with other contemporary Italian writers would be the same as to try to compare a flower garden to a kitchen garden. We cannot compare him with Pirandello, because Pirandello, despite his *Il fu Mattia Pascal*, his *Novelle per un anno*, and other fictions, is primarily a dramatist, and Papini,—if I am not mistaken—has never undertaken to write a play. We cannot compare him with Panzini because Panzini, like Pirandello, was a humorist who has never taken life seriously, while to Papini life is not only serious but tragic. We cannot compare him with D'Annunzio because the Prince of Montenevoso was primarily a poet, and while his works are a glorious hymn to the Goddess of Beauty, and to the pagan God of Joy, or a vast poem dedicated to the glorification of the senses—all five of them: sight, hearing, taste, smell and feeling; Papini's works express with a brutal frankness the brutal truths of life. Nor can we compare him with other contemporary Italian writers because they are different, vastly different from Papini. If we go back a few years and try to compare him with Fogazzaro we find immediately that even here no comparison is possible. Fogazzaro is refined, aristocratic, concerned with the problems of the soul, and with the Catholic Church, to point out the evils of which he wrote his well known *Saint*, a novel which is inferior to

the other two with which it forms a trilogy, and which owes its great popularity not so much to its artistic merits but to the fact that the *Saint* was added to the *Index Librorum Prohibitorum*.²¹ Papini, on the other hand, is aggressive, plebeian, vehement, impetuous, violent, at times even ferocious, and his *Life of Christ* was written not to antagonize the Church, to which he returned, but to bring Christ back to the attention of a brutal and materialistic world.

Nor is it an easy matter to find in other periods of Italian literature a man with whom we may satisfactorily compare Papini. Dante is his superior by far, and so is Boccaccio. Petrarch, the "lamentful sonneteer," cannot even be mentioned in this connection. The various Italian *novellieri* offer no satisfactory example which we might utilize for our purpose. All they have in common with Papini, is his crude realism and nothing more. Aretino, the scourge of Princes, might have answered our purpose had he accomplished more than he did, and had he been less wicked and less mercenary. Baretti alone, both as a man and as an author, seems to have a number of things in common with Papini. But Baretti, like Cellini, was a murderer, having killed a London bully named Morgan, in the year of our Lord 1769, while Papini has not killed anybody—at least, not yet. Guerrazzi, who during the first half of the last century wrote violent novels "because he could not fight a battle," possesses the ferocity of Papini, but he lacks all the other qualities which make the Florentine author one of the most stimulating writers we have in Italy today.²²

If we cannot compare Papini with other Italian writers, we can, perhaps, classify him. Classifications, as a rule, while they may be inoffensive and even useful for plants and for animals, are invariably unsatisfactory and odious when applied to human beings. But if we must classify Papini, we should assign to him a very respectable place among those vigorous writers such as Dante, Machiavelli, Cellini, Aretino, Baretti, Parini, Alfieri, Leopardi, Foscolo, Niccolini, Carducci and a few others who have written all that there is of most concrete, frank, solid, virile, aggressive, muscular, and imposing in Italian literature. To have added one's name to such an array of powerful writers is an achievement of considerable importance.

²¹ Everybody knows, of course, that *Piccolo Mondo Antico*, and not *Il Santo*, is Fogazzaro's masterpiece.

²² Since Papini is so well known in America, and since so many of his works have been translated into English: *The Life of Christ*, *Four and Twenty Minds*, *The Failure*, *Dante Vivo*, *Gog*, etc., perhaps, a certain resemblance between Papini and Mencken has not escaped the attention of the careful reader. The same reader who has seen the film *Holy Matrimony*, based on Arnold Bennett's *Buried Alive*, must have noticed the great resemblance between this work and Pirandello's *Il Fu Mattia Pascal*.

A Validated Grade-Placement Outline of the Basic Essentials of Spanish

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(*Author's summary.*—This article outlines by semesters the fundamentals of grammar that deserve special stress in the first three years of high school Spanish (ninth, tenth, and eleventh grades) as determined from (1) a survey of current practice and opinion in cities of 365,000 population or over,¹ and (2) a regrouping of the grammatical topics (thus derived) in terms of their merit-ratings in Keniston's *Spanish Syntax List*.²)

THE survey of current practice in the largest school systems of the United States revealed wide differences in the amount of grammar taught as "basic" or "minimum" essentials. The number of grammatical topics (such as "the use of the definite article with titles") ranged from 52 in one city to 145 in another, with an average of 96 for the total group. Similar differences appeared in the widely different semester levels at which the same grammatical topic was specifically taught as a "basic essential." The only semester in which any appreciable agreement could be discerned was the beginning semester (low ninth grade). As compared with the intermediate and advanced levels, this semester showed marked over-loading. More items of grammar were specifically taught as basic essentials at this level than in any other semester.

Considering the fact that the first semester of beginning Spanish confronts the student with the problem of learning an entirely new system of pronunciation, and at least a minimum working vocabulary (in addition to mastering the methods and techniques of studying a subject with a rather specialized, erudite terminology) one may well question the advisability, or even practicability, of this practice. Inasmuch as studies of failure and elimination in secondary school subjects³ still show marked signs

¹ The writers acknowledge with appreciation the cooperation of the following public school systems in supplying courses of study and statements of practice for the school years 1941-1943: Baltimore, Boston, Buffalo, Cincinnati, Cleveland, Detroit, Houston, Indianapolis, Kansas City, Mo., Los Angeles, Milwaukee, Minneapolis, New Orleans, New York, Philadelphia, San Francisco, St. Louis, Seattle.

² Keniston, Hayward. *Spanish Syntax List*. New York: Henry Holt and Company. 1937. Reports the importance of the various items of Spanish grammar as determined by the number of times that they were encountered in 60 different 10,000-word samples of modern Spanish usage.

³ Although high rates of failure and elimination are often excused by "high standards," the prevailing mortality rates of 15-40 per cent for the first year might as easily be interpreted as signs of inefficiency. A factory would go bankrupt if so many of its products were rejected

of pupil maladjustment in first-year foreign language (including Spanish), it may be well to inquire if this disproportionate overloading is not an important cause of maladjustment. It may also be well to inquire if all the essentials to be mastered in the first year have ever actually been mastered for extemporaneous use even by pupils who have somehow been promoted by their teachers to advanced classes.

The outline of the fundamentals of Spanish grammar, presented by semesters below, has been derived as follows:

1. No item of Spanish grammar was included as a fundamental or basic item unless it was listed as such by the school systems in their courses of study or statements of practice, and included among the items of high frequency in Keniston's *Spanish Syntax List*. No serious discrepancies were noted between teacher judgment and the Keniston ratings in the case of items taught as basic essentials by 50 per cent or more of the school systems.

2. Each item of Spanish grammar was assigned to the semester level at which it was "specifically taught as a basic essential" by a majority, or at least a plurality, of teachers.

3. In cases of wide variations in the grade placements of a commonly taught item, the topic was assigned to a semester level on the basis of its merit-rating in Keniston's *Spanish Syntax List*.

4. Items of grammar taught as basic essentials by less than 25 per cent of the school systems (too few to be used as a basis for establishing a valid concensus of judgment) were similarly assigned to a semester level in keeping with their merit-ratings in Keniston's *Spanish Syntax List*. These items were almost all minutiae of relatively low frequency of occurrence in modern Spanish, and hence assigned to upper intermediate or advanced courses.

There is nothing absolute about the outline of basic essentials presented below. Except in the case of very select, rapid-moving classes (usually composed of children from very privileged homes) the items in parentheses will normally be treated only as "idiomatic vocabulary" for passive aural- or visual-recognition, without such specialized exercises as are generally needed to develop facility in the extemporaneous use of the factors in extemporaneous writing or conversation. In most cases, the instructor will explain the item briefly in passing only when it actually blocks comprehension, or when an explanation is solicited by several members of the class. Topics not listed in the outline may be similarly treated where their inclusion seems essential in providing worthwhile content for reading, writing, or speaking. Note, however, that the items in parentheses become basic essentials receiving specialized practice in the following semester or year.

as defective. Would any foreign language teacher, after rereading her humanitarian objectives, propose that young people should be regarded with less concern than commodities? For data on failures, see Kaulfers, W. V. *Modern Languages for Modern Schools*, McGraw-Hill Book Company, 1942, 526 pages. pp. 2, 4, 473, 474.

Beginning Spanish

First Semester: Low Ninth Grade; or Eighth Grade: two semesters

All non-starred items are likely to be encountered at least once per 300 running words. The items in parentheses need be taught only on the recognition level, without specialized practice-exercises or drill, e.g., as passive aural- or visual-recognition vocabulary.

Adjectives (See also <i>articles</i>)	1. agreement in gender and number 2. cardinal numbers to 101 *3. cuánto = how much? how many? 4. ordinal numbers: primero, segundo, tercero 5. possessive adjectives (& <i>demonstrative adjectives</i>) meanings, forms, and agreement 6. (<i>postposition of sense adjectives</i>) ¹
Articles	7. agreement, forms, and meanings 8. contractions: al and del 9. to mean "on" with days of the week
Nouns	10. gender 11. number 12. possessive case with de
Prepositions	13. contractions of al and del 14. de to show possession 15. (<i>use of a before capitalized names of people, cities, or countries used as objects</i>)
Pronouns	16. (<i>demonstrative pronouns</i>) 17. direct object pronouns forms, meanings, and agreement 18. (<i>position of single object pronoun before an inflected verb form</i>) 19. subject pronouns
Verbs	20. gerund: forms and meaning 21. infinitive basic meanings and forms 22. in veiled imperative expressions: e.g., favor de (no) plus infinitive 23. (<i>use of after a, de, para, sin</i>) 24. hay to express <i>there is, there are</i> 25. (<i>past participle of regular verb forms and meaning</i>) 26. (<i>use as an adjective</i>) 27. present tense: of radical-changing verbs 28. of reflexive verbs 29. of dar, decir, estar, ir, saber, ser, tener, ver . 30. use of estar in mentioning daily health or location. 31. veiled imperative: e.g., favor de (no) plus infinitive.

¹ Adjectives that mention some quality that is actually perceived through the senses of hearing, sight, taste, touch, or smell usually go after the noun described.

High Ninth Grade

All non-starred items are likely to be encountered at least once per 1,500 running words. The items in parentheses need be taught only on the recognition level.

Adjectives	1. (<i>absolute superlative</i>) 2. alguno and ninguno 3. as nouns 4. cardinal numbers to one million 5. comparison with más (menos) . . . que 6. demonstrative adjectives 7. position of sense adjectives and adjectives of nationality or religion and of participial adjectives 8. (<i>variable connotation with ser and estar</i>)
Adverbs	9. demonstrative adverbs: aquí, allí, ahí, acá 10. formation with -mente 11. ya : meanings and position
Articles	12. definite: in place of a possessive adjective 13. (<i>with coordinated nouns</i>) (<i>with generic and abstract nouns</i>) *(<i>before titles</i>)
Conjunctions	14. más (menos) . . . que 15. (<i>pero vs. sino</i>)
Prepositions	16. (por and para) 17. use of a before capitalized names of people, cities, and countries used as objects 18. use of infinitive after a, de, para, sin
Pronouns	19. (conmigo, contigo, consigo) 20. conjunctive use of direct and indirect object pronouns before verbs 21. (<i>dative of advantage or interest</i>) 22. demonstrative pronouns: meanings, forms, and agreement 23. prepositional pronouns: forms and meanings
Verbs	24. irregular verbs (in present, imperfect, preterite, and present perfect tenses): haber, hacer, poder, poner, querer, salir, venir 25. future tense: forms and meanings, 26. of irregular verbs 27. (<i>idiomatic use of gustar</i>) 28. imperfect tense forms and basic meanings imperfect of ir, ser, ver 29. (<i>orthographic-changing verbs in present and preterite tenses</i>) 30. passive voice with se 31. (<i>pluperfect tense: forms and basic meanings, of irregular verbs</i>)

32. present perfect tense: forms and basic meanings
of irregular verbs
 33. preterite tense
forms and basic meanings
 34. of irregular verbs
 35. (of orthographic-changing verbs)
 36. of radical-changing verbs
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Low Tenth Grade

All non-starred items are likely to be encountered at least once per 4,500 running words. The items in parentheses need be taught only on the recognition level.

Adjectives (See also <i>articles</i>)	<ol style="list-style-type: none"> 1. (<i>absolute superlative: -ísimo</i>) 2. *adjectives that add -a in the feminine gender 3. apocopation 4. comparison of equality 5. cuyo 6. mejor, peor, mayor, menor 7. tanto 8. use of qué (What a . . . ! How . . . !) before adjectives in exclamations 9. (<i>variable connotation with ser and estar</i>)
Adverbs	<ol style="list-style-type: none"> 10. (<i>adjectives used as adverbs</i>) 11. aun and aún: meanings and position 12. comparison of más . . . que 13. tan . . . como 14. (<i>position of adverbs</i>) 15. negative adverbs 16. mucho instead of muy
Articles	<ol style="list-style-type: none"> 17. euphonic use of el instead of la 18. use of definite article before titles 19. omission of indefinite article before noun object of tener 20. before unmodified predicate noun 21. (<i>with coordinated nouns</i>) 22. (<i>with generic and abstract nouns</i>)
Conjunctions	23. pero vs. sino (<i>que</i>)
Prepositions	24. por and para
Pronouns	<ol style="list-style-type: none"> 25. conjunctive personal pronouns with affirmative commands 26. with gerunds 27. with infinitives 28. (conmigo, contigo, consigo) 29. (<i>dative of advantage or interest</i>) 30. (<i>emphatic use of subject and prepositional pronouns</i>) 31. negative pronouns: nadie, nada 32. (<i>reciprocal pronouns</i>) 33. (<i>redundant use of indirect object pronouns and prepositional pronouns</i>)

Verbs

34. idiomatic use of **gustar**
35. irregular verbs: **jugar, oler, morir, refl., valer**
36. orthographic-changing verbs:
in present and preterite tenses
37. pluperfect tense: of regular and irregular verbs
38. present subjunctive
39. hortatory uses: e.g., *Let's . . . ! Let him . . . !*
40. in polite commands
41. after **Es preciso (necesario, posible) que . . .**
42. after **ojalá**
43. after verbs of volition (wishing, wanting, asking, commanding,
etc.)
44. (*reciprocal verbs*)
45. (*verbs requiring a before a dependent infinitive*)

High Tenth Grade

All non-starred items are likely to be encountered at least once per 7,500 running words. The items in parentheses need be taught only on the recognition level.

Adjectives	1. (<i>absolute superlative: -ísimo</i>) 2. (<i>as adverbs</i>) 3. cuanto 4. tal 5. (<i>variable connotation with ser and estar</i>)
Conjunctions	6. (que =for, since) 7. tanto . . . como
Nouns	8. (<i>as adjectives</i>)
Prepositions	9. conmigo, contigo, consigo
Pronouns	10. (<i>dative of advantage or interest</i>) 11. (<i>ellos as a neuter pronoun</i>) 12. (<i>negative pronouns after certain prepositions</i>) 13. possessive pronouns 14. (<i>the former . . . the latter</i>)
Verbs	15. conditional tense: formation and basic meanings 16. (<i>dramatic present</i>) 17. future perfect: formation and basic meanings 18. (<i>infinitive after verbs of causation</i>) 19. imperfect subjunctive: formation and basic meanings use after si (if) and como si (as if) contrary to fact 20. use after a main verb in the past tense 21. irregular verbs: caer, oír, traer, volver 22. (<i>passive voice with ser</i>) 23. (<i>present perfect subjunctive: formation and basic meanings</i>) 24. uses of subjunctive in dependent clauses 25. after an indefinite relative

26. after **cuando, aunque, con tal que, como si, de modo que, para que, si (if)**
 27. after expressions of doubt, emotion or opinion
 28. verbs requiring a preposition before a dependent infinitive:
acabar, alegrarse, aprender, ayudar, enseñar, gozar de, ir, salir, venir, volver
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Low Eleventh Grade

All non-starred items are likely to be encountered at least once per 10,500 running words. The items in parentheses need be taught only on the recognition level.

Adjectives	1. absolute superlative: -ísimo 2. ordinal numbers in simple fractions 3. (<i>variable connotations with ser and estar</i>) 4. with plural nouns of different genders
Adverbs	5. (<i>apocopation of</i>) 6. (<i>position of adverbs</i>) 7. use of two or more adverbs
Articles	8. before names of countries 9. in modified expressions of time 10. with coordinated nouns 11. with generic or abstract nouns
Conjunctions	12. cuanto . . . tanto 13. (<i>que = for, since</i>) 14. (<i>mas</i>)
Nouns	15. plurals of nouns ending in accented vowels 16. masculine plurals in case of mixed genders
Pronouns	17. dative of advantage or interest 18. emphatic use of pronouns 19. lo as a neuter pronoun; ello 20. lo before adjectives, meaning <i>how</i> 21. negative pronouns in comparisons 22. reciprocal pronouns 23. redundant use of pronouns
Verbs	24. detailed uses of the subjunctive: <i>e.g.,</i> after a superlative 25. idiomatic imperfect 26. (<i>infinitive as a command</i>) 27. (<i>infinitive after verbs of causation, permission, or prohibition</i>) 28. imperfect subjunctive in -se 29. impersonal uses of habrá, habría, hubo, ha habido , etc. 30. passive voice with ser 31. pluperfect subjunctive (-ra and -se forms) 32. present perfect subjunctive 33. reciprocal verbs 34. verbs requiring con, de, en before a dependent infinitive

High Eleventh Grade

All non-starred items are likely to be encountered at least once per 15,000 running words. The items in parentheses need be taught only on the recognition level.

Adjectives	1. variable connotations with ser and estar 2. (<i>variable connotations according to position</i>) 3. vocabulary building; as adverbs
Adverbs	4. (<i>apocope of adverbs</i>) 5. idiomatic uses not previously covered 6. position of adverbs
Articles	7. idiomatic uses and omissions not previously covered
Conjunctions	8. (<i>mas</i>) 9. (<i>por no plus infinitive</i>)
Nouns	10. compound nouns; as adjectives
Prepositions	11. distinctions between bajo and debajo de , etc.
Pronouns	12. (<i>use of lo de = the affair of</i>) 13. use of se , le(s) , etc. in passive voice constructions
Verbs	14. compound irregular verbs: <i>e.g.</i> , mantener 15. elliptical use of a participial adjective in place of a compound tense 16. idiomatic distinctions: <i>e.g.</i> , estar para vs. estar por ; deber (de) vs. tener que ; dramatic present 17. infinitive after verbs of causation, permission, or prohibition 18. semantic distinctions between the imperfect and preterite 19. se le(s) in passive voice constructions 20. use of si (que) to translate <i>do(es)</i> and <i>did</i> meaning <i>certainly</i> 21. with collective nouns as subjects

Although no list of basic essentials, such as that presented above, should be regarded as absolute and fixed, the outline may be of value as a reference checklist for teachers, test makers, curriculum committees, and textbook writers in putting "first things first." Putting first things first, however, does not mean that the course or textbook need be written to illustrate basic essentials as ends in themselves. It means choosing such vital educative content for reading, writing, and speaking as will provide for effective practice in those fundamentals of Spanish usage that are of prime importance in the opinions of experienced teachers, and of unquestionable validity in terms of their frequency of occurrence in modern Spanish.⁴

⁴ For concrete practical illustrations of this procedure, and experimentally tested teaching units, see Walter V. Kaulfers, *Modern Languages for Modern Schools* (pp. 14, 20, 55-57, 64, 83-87, 89-92, 102-103, 160-167, 169-176, 181, 184, 199, 223-260, 401-403, 476-479, 486-487, 490-491, 498, 507-509, 511) and *Foreign Languages and Cultures in American Education* (pp. 29-41, 167-179, 253-268) McGraw-Hill Book Company, New York, 1942.

However effective concentrated drill courses on grammar, organized on the basis of the outline, might be for educated adults, or for highly selected groups of interested college students who (like the young men in our Army language schools) are specifically being prepared for specialized services abroad, it should be obvious from the experiences of the last three decades that such an academic approach would be far more effective in driving young people out of junior and senior high-school Spanish classes than in encouraging them to master Spanish as a vital means of communication in out-of-school life.⁵

⁵ For enrollment trends prior to World War II, see pages 504-511 of *Modern Languages for Modern Schools*, *op. cit.*; also McKendree Petty, "Reflections on the Prospects of Another Spanish Boom," *The Modern Language Journal*, Vol. XXVI, pp. 288-291, April, 1942.

"FOREIGN LANGUAGES FOR THE 'AIR AGE'!"

"AMERICANS, AWAKE TO LANGUAGE NEEDS!"

"FOREIGN LANGUAGES FOR GLOBAL WAR AND GLOBAL PEACE!"

Le Revers de la Médaille

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(*Author's summary.*—When a foreign language teacher attacks a new language as a student in a regular beginning class, he realizes afresh the importance of some fundamental aspects of language instruction which he has always accepted as axiomatic but which he will thereafter implement with renewed zeal because of this experience.)

ACCORDING to Sainte-Beuve Mme. de Sévigné one evening advanced the idea of covering her bedroom walls with the backs of playing cards so that in the morning these familiar bits of cardboard would wear a strange, new guise. Her whimsical suggestion expresses the universal lure of the other side of the picture which fascinates curious minds but which goes often unobserved because of all the pressures of daily life. Just so teachers must often meditate on the other side of their classes, on how their subject matter and its presentation appear to people who are totally unfamiliar with what is to them a life interest. Why should a subject which has fascinated them for years seem dull or hard or unimportant to someone else? It is difficult to remember just how one felt in his first foreign language class. An approximation of that feeling, however, can be gained from learning a new language in a regular beginning class and the experience provides a very instructive glimpse of "le revers de la médaille."

Like other foreign language teachers I have learned new languages from private work and foreign residence but last summer for the first time since leaving college I entered a regular beginning class. It was a class in Portuguese and was made up entirely of Spanish majors. In this respect it was of course a far cry from the usual first-term language class but it offered a situation in which my previous language training gave me no special advantage over the rest of the class and it impressed very vividly on my mind a few fundamental principles of language teaching which sometimes receive more lip service than practical application.

First let us consider the teacher's relation to his text. Recent beginning books have made great progress in simplifying grammatical terminology and in many of them the most formidable expressions have been eliminated. Nevertheless in a 1935 Spanish grammar we find such terms as "dative case," "atonic disjunctive pronouns," "prepositional pronouns," "absolute superlative," "apocopation," "radical diphthong," and "less vivid future condition." In French we still have four currently used names for one past tense—*preterit*, *past absolute*, *past definite*, and *simple past*; three for another—*past indefinite*, *present perfect*, and *compound past*; and two for another—*past descriptive* and *imperfect*. Surely French past tenses are

difficult enough for the beginner without complicating them in this fashion. Anomalies such as "past future" and "past anterior" (explained as "second past perfect") also confuse the modern student whose background is innocent of formal grammatical terms. And let us not forget the wholly comprehensible confusion of the student who studies rules for the pronunciation of the "mute" e. The first obvious task confronting the teacher in relation to his text, then, is to interpret as skillfully as possible such unusual grammatical terms as he cannot ignore and to explain new forms and constructions in the students' own language.

The next step is to consider every lesson with a view to simplifying the presentation of new subject matter. It is a temptation to teach everything in the lesson just because it is there and because teachers hate to leave things partly done. That seeming virtue can become a real menace when the beginning text used shows aspirations to being a reference grammar. French texts often manifest this hesitancy to omit anything especially in the treatment of pronouns where even the uses of the relative "quoi" and the long forms, "qui est-ce qui," "de quoi est-ce que," "à qui est-ce que," etc. find a prominent place. Fortunately as in the matter of terminology modern texts tend to omit rarely used constructions and to present clearly cases where the foreign language differs radically from the English. A case in point is the combining of Spanish second and third conjugation verbs into one group. Yet in a book as recent as a 1942 Portuguese text separate cases are made for "doubtful condition in the future" and "condition contrary to fact" although the Portuguese sequence is the same for both. That same complicated treatment of the conditional shows up also in modern Spanish texts although for the average student the distinction is as unnecessary as it is confusing. This necessitates careful editing of even the best texts on the part of an instructor who really tries to teach practical composition based on current usage.

A third factor of the relation of teacher to text arises from the fact that while many beginning grammars go into some constructions in greater detail than one might desire, they rarely provide as many drill exercises as the class needs. Thus the teacher must constantly seek additional materials. It is as harmful for him to be tied to one book as it is for him to feel obligated to teach everything in it. And the wider and more varied his sources, the more valuable they may be not only in drilling chosen constructions but also in providing interest-changes in vocabulary and a general feeling of freedom in using the language.

The teacher-text relationship is, of course, not the only factor to attract the attention of the language teacher who becomes again for a time a beginning student. Another vital matter is the acquiring of vocabulary—a fascinating procedure at first but one only too likely to degenerate into drudgery. The rapidity with which our Portuguese class learned words

arose, of course, from the background of Spanish and other Latin languages. It did, however, throw into sharp relief the dilatory fashion in which we acquired words which did not touch any association in our minds. Hence I conclude that a language teacher should emphasize every possible association in meaning between new words and something in the students' own vocabulary. Most teachers do stress cognates and try to help students to recognize them for themselves. Perhaps we should go beyond that, if enlarging the vocabulary is really our aim, and tie up every new word with something familiar whether the relation be etymologically sound or not.

Another rediscovery one makes on attacking a new language is that verbs are drudgery, pure and simple. Unfortunately verbs cannot be ignored as can the most frightening grammatical terms nor can all the various forms be tied effectively to a student's English vocabulary. They can, however, be simplified and they can be taught as meaningful parts of sentences rather than in a formal sequence. A recognition knowledge of a number of tenses such as the French simple past, past anterior and imperfect subjunctive and all the "tu" forms suffices for the average student. How often does an American use the familiar imperatives in Spanish or the Portuguese inflected infinitive? Furthermore how often can he use easily or naturally any forms learned in a conjugation? If a verb is to activate sentences it should be learned in a sentence where its function is clear and its indispensability obvious. It is easier to transfer an active, useful member of one sentence to another than to pull it out of cold storage in a conjugation. Learning verbs in context becomes even more important in the case of irregular similar but not identical forms. Otherwise *vêem* and *veem*, "tenha" and "tinha," or "poem" and "podem" may never find their proper places in the student's mind.

It was provocative too, to realize in one's own case how sound is our assumption that beginning a new language arouses a keen interest in the countries and peoples connected with it. With the study of Portuguese both Brazil and Portugal became suddenly lands of promise which we longed to visit. Everything from the songs of Carmen Miranda to the Río harbor and the Mosteiro de Batalha took on added fascination and glamor. We listened avidly to Disney's *José Carioca* and kept clippings on Brazil. Some of this activity went on in connection with the class work but a large part of it was a purely individual matter quite outside of the class and not even reported there. It is this latter aspect of the situation that leads me to believe that our efforts at introducing realia bear more fruit than we realize and that we should not be too easily discouraged in its use.

Lastly as a beginning student I was impressed again with the impossibility of teaching anyone to speak better Portuguese or German or Italian than he does English or than people like him in Portugal, Germany and Italy speak their own languages. Our average student gets more profit and

pleasure out of speaking or writing easily than he does out of doing either perfectly. So long as the result is understandable and reasonably literate he does not worry about its structural perfection. Why should we worry too much about it either? Letters in French and Spanish from former students contain errors. So do letters from French and Spanish friends. I am not advocating a disregard of correct composition nor any tendency to ignore students' grammatical errors. But unless such instruction aids rather than stifles free, fluent speech, its value lies open to question. If we are to put first things first, for the average American youth fluency will take precedence over the superiority of present or future subjunctive in adjective clauses.

"FOREIGN LANGUAGES—AMERICA'S NEED FOR THE FUTURE!"

"FOREIGN LANGUAGES FOR GLOBAL WAR AND GLOBAL PEACE!"

"AMERICANS, AWAKE TO LANGUAGE NEEDS!"

To Teach and To Learn

MINNIE M. MILLER

Kansas State Teachers College of Emporia

(*Author's summary.*—A few personal observations on how languages can be modernized to meet changing conditions. Emphasizes the necessity of the teacher learning and growing constantly. Learning a new language or attending a language summer school are among the suggested means of growth.)

A FEW weeks ago in an elementary Russian class we found in the vocabulary the words, *учить* "to teach, to learn." "Isn't it odd," remarked one of the members of the class, "that in Russian *to teach* and *to learn* have the same meaning?" While I did not know enough Russian to discuss this point linguistically I thought that it was not odd but rather a good idea in any language for the two words to mean the same. Indeed, modern language teachers need to learn as they teach even more today than ever before. Otherwise, we shall not be prepared for the young men in our future French classes who will have fought in North Africa, for those in our Spanish classes who will shortly enter business in South America, for those in German classes who will have fought victoriously against the German armies.

I have not felt especially sorry for the teachers of modern languages nor of any other subject who have been forced, by the exigencies of the war program in the colleges, to teach courses quite out of their own fields. I had a brief but most interesting experience teaching geography to army air cadets and I believe that not only was my own language teaching enriched thereby but that the geography classes profited somewhat from my background in languages. For how can you truly understand a people of whose language you are ignorant?

One of the best ways I know to appreciate how our students learn a foreign language is to learn a new one ourselves from time to time. My own most recent excursion has been in the field of Russian and I can assure you it has helped me greatly to understand a learner's approach to a new language. In addition, there is considerable indication that more different languages will be taught in the future and it is well for language teachers to know something, at least, of these languages which are becoming important in our curriculum.

If our modern language teaching is to be as modern as the name indicates we should be constantly striving to modernize our courses. We need to study what changes military instruction has brought in the field of languages. The war has convinced any who were still doubting that we must teach our students to speak as well as to read a language if they are to be ready for a global peace as well as a global war. However, I think at times

newspaper comment has indicated that students will be taught to speak any modern language far more rapidly than is ordinarily possible. A group of military men, selected for their linguistic ability and working at a language their full time under the best of conditions, will certainly accomplish more than unselected high school or college student groups in large classes hearing the language only one period a day. While we have much to learn from the army and navy program of language instruction I hope it does not mean that the public will expect language teachers to accomplish the impossible.

While modernizing our selection of texts we should not necessarily use books of wartime French, Spanish, or German unless they are needed by the majority of the members of the class. Such books are intended for wartime instruction of soldiers, not for the classes of girls which now make up the liberal arts courses in most colleges. One book company a year ago used an announcement something like this, "Do you still teach Daudet's *La Chèvre de M. Seguin?* Don't you know there is a war on?" This is good publicity for a book on wartime French but I wonder if a non-military student's brief contact with French should be devoted to learning a vocabulary for the parts of a gun or to reading some of the works of great literature which will still be important when the war is over. However, reading should not be limited to classics for the student interested in sociology, politics, education, etc. should be taught to read about his special interest in the language he is studying. This reading should be done, as soon as possible, not in school texts but in books and periodicals written in the foreign country. This not only trains in the language but also gives cultural material not always available in English. While literature will continue to be taught in the future, we shall probably have in increasing numbers in our classes young men and women who wish to learn a language as a tool for other work such as engineering, medicine, and commerce.

We teachers should study our text and collateral reading lists to be sure that the best of modern books are included but we should also see that our students read not merely prepared texts with vocabulary but current newspapers and magazines in the language they study. These periodicals should, whenever possible, come from the foreign country as they will then, in addition to vocabulary, furnish valuable information about another people. Very early in the course newspaper advertisements with pictures help in vocabulary building and the average newspaper is easier to read than many second-semester or second-year texts. Students should read in the foreign language not juvenile stories nor classics exclusively but the types of material they read in English and certainly newspapers and magazines have a place here.

One of the unfortunate but necessary accompaniments of war is the restriction on travel. A modern language teacher used to be able to learn

while teaching by attending national conferences during the holiday season and spending at least part of the summer in the country of the language taught. Alas, both of these opportunities for learning are out for the duration. But we still can read our national language journals even more diligently now that we cannot attend national meetings. And substitutes exist even for travel in a foreign country such as the excellent summer schools with opportunity for speaking the language continuously, for solving our special problems in workshops, and for talking over plans with teachers and students interested in our field. Teachers in service may read novels and other contemporary books about the countries whose language they teach. One of the best French publishing houses is now said to be the Editions de la Maison Française at Rockefeller Center, New York. Republican refugees writing in this country and Mexican publishing houses make good books in Spanish readily accessible. Nearly every town, no matter how small, offers opportunity for talking with a native of the language one teaches if this opportunity is cultivated. Phonograph records furnish a means to teacher and pupil alike for checking pronunciation and intonation. As for the radio, a turn of the dial or a wait of fifteen minutes brings a newscast in almost any desired language.

The demand on the modern language teacher of the future will be to produce results. Securing of units for college entrance or of so many hours credit for graduation may not be as important as it has been in the past but our students must be able to get food, shelter, and airplane tickets when they go to the country whose language they have studied. Hence the necessity for modern language teachers to be "modern," to gather new ideas and new information even as they give instruction so that "to learn" and "to teach" may become truly synonymous in whatever language they represent.

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"AMERICANS, AWAKE TO LANGUAGE NEEDS!"

"FOREIGN LANGUAGES FOR THE 'AIR AGE'!"

• Notes and News •

IN MEMORIAM

WE REGRET to announce the loss of one of our esteemed colleagues, Dr. John Thomas Lister on January 2, 1944.

Miss Ruth Richardson of the College of Wooster, Wooster, Ohio has prepared the following necrological article on Dr. Lister.

Dr. Lister was born near Brookston, Indiana, in 1871. He attended Butler College and received his A.B. from there in 1897. He did graduate work at the Université de Genève, Switzerland, and at the University of Chicago from which he received his Ph.B. in 1913, his A.M. in 1916, and his Ph.D. in 1919. He traveled and studied in Spain, France, Switzerland, and Italy.

Dr. Lister's teaching career extended from 1898 to 1943. He taught for one and one-third year at Eureka College, for one year at Colorado State Teachers College, for three years at Morgan Park Academy, for one year at University School, Cleveland, for one year at University School, Chicago, for one year at Olivet College, for one year at Northwestern University, and from 1919 to 1940 he was head of the Spanish department at the College of Wooster. He was visiting professor of Spanish at Ohio University and at Duke University. After his retirement he taught one year at Wood Junior College, Mississippi, and last summer at Centre College, Kentucky.

Dr. Lister's works in French include *Perlesvius*, Hatton Manuscript 82, Branch I (Ph.C. Dissertation) 1920, George Banta Publishing Company, Menasha, Wisconsin, and "La Grans Proier Nostre Dame," in *Romanic Rev.* XIX, No. 2, April-June, 1928.

His works in Spanish include the co-editorship with Arthur L. Owen of *La Conjuración de Venecia*, Sanborn, N. Y., 1925; the co-editorship with Ruth Richardson of *La Gringa*, Knopf, N. Y., 1927; the co-editorship with F. A. G. Cowper of *Los Muertos Mandan*, Harpers, N. Y., 1934; and the editorship of *Rinconete y Cortadillo*, Knopf, N. Y., 1926. He also wrote "Comparison of Two Plays of Cervantes with a Play by Massinger," *Hispania* V, 133; "Symbolism in Marianela," *Hispania* XIV, 347; and "Status of Spanish in the State and Private Universities and Representative Colleges in the United States," *Modern Language Journal*, X, No. 8, May, 1926.

THE FOLLOWING RELEASE BY THE NEW YORK UNIVERSITY BUREAU OF PUBLIC INFORMATION IS DISCUSSED IN A LETTER TO THE EDITOR BY PROFESSOR EDWIN H. ZEYDEL OF THE UNIVERSITY OF CINCINNATI

SUBJECT: New York University language instructors see need for changes in college curricula before Army methods of teaching languages can be adopted.

American colleges will have to make sweeping changes in their curricula before they can adopt the so-called Army method of teaching foreign languages, a group of New York University instructors who have been teaching French and German in the University's Army Specialized Training Program (ASTP) have concluded.

No magic formula has been developed under the AST program which will enable the

ordinary college student to learn a foreign language with less effort than was required of him in the past, the instructors reported today (Saturday, January 29). The great success which colleges have had under this wartime program has been principally due to the fact that their soldier students spend twenty-five hours a week in class-room language practice. This is more than six times as much as the average college student devotes to foreign languages.

Furthermore, the AST students are a carefully selected group. They are subject to strict discipline and are allowed to participate in relatively few extra curricular activities. The new teaching methods which have been developed under the Army program are, for the most part, methods which can only be used when the teacher is working under these circumstances.

If the colleges wish to adopt these new methods they will have to make it possible for the undergraduate to devote more time to foreign languages than he does at present. Although none of the New York University instructors interviewed thought it feasible or desirable for the colleges to duplicate the ASTP set-up, they were generally of the opinion that the amount of time devoted to foreign languages in the undergraduate curriculum could and should be increased.

Eight and preferably ten hours a week should be devoted to foreign languages, according to Professor H. Stanley Schwarz of the French Department.

"Such a plan," he said, "would include one hour a day of demonstration: pronunciation, minimum essentials of grammar and verb drill. One hour a day should be devoted solely to conversation. In the first year the vocabulary would be completely practical, consisting of the words used in everyday life. In the second year, the vocabulary might gradually take on a more literary character. After the second year students should be capable of entering any advanced course in literature."

The part which the high schools should play in preparing students for college work in foreign languages was emphasized by Professor Ernst Rose of the German Department.

"The proper sphere of the colleges is the teaching of more advanced and specialized language and literary skills," said Professor Rose. "To fulfill their tasks more adequately, they must be allowed to rest on a steadier and broader general language basis in the high schools. In the final analysis, the challenge offered by the AST courses comes down to this: Will the high schools of the nation provide our colleges with enough linguistically prepared students, so that the colleges can concentrate with greater vigor on their more specialized finishing tasks?"

"The AST program," Professor Rose continued, "gave us a chance to prove, under ideal conditions, what we language teachers have vainly tried to propagate theoretically for a number of years: that American students are just as capable as European students of learning a foreign language and that with the right concentration upon essential aims and with the correct amount of time found necessary by the profession, they can be taught to master a language just as efficiently as anybody else. Heretofore we have ever so often been hampered by a too skimping allotment of time, by the assignment of students interested in the language requirement only as an obstacle to overcome before entering upon their real career, and by a restriction of methods enforced upon us by a general unwillingness of educators to recognize our needs."

This point of view was endorsed by Professor Charlotte H. Pekary, also of the German Department, who said: "We are faced with the question: What do we wish to achieve in our college language classes? When that has been decided then we must consider the next question: How much time do we wish to devote to obtaining this goal? Only when these two important problems have been settled, can we begin to evaluate the relative merits of methods, new techniques and other so-called 'discoveries' in the language teaching field."

According to Professor Pauline Taylor of the French Department, the features of the AST teaching methods which could be easily incorporated into college classes include conducting the class exclusively in the language being taught, teaching vocabulary only in complete sentences and the introduction of cultural materials in classroom conversation.

To the Editor of *The Modern Language Journal*:—

A bulletin of the Bureau of Public Information of New York University, dated January 29, 1944, on the reactions of New York University language instructors to the Army(?) methods of teaching languages has recently come to my notice. The spirit in which this bulletin is issued is very commendable from the language teachers' point of view. Many institutions should be encouraged to urge their language staffs to do likewise, for now that we have had almost a year of experience with ASTP, Language and Area, it is timely and helpful to air our views, in the hope that we may form a crystallized body of opinion. The golden opportunity for us to formulate a clear-cut and feasible post-war policy is now at hand. If it passes unchallenged, we may lapse back into our unfavorable pre-war situation at the very time when language teaching bids fair to become more important than it has ever been.

On the first page of the N.Y.U. bulletin some impressions, not clearly borne out by the following pages, are conveyed, which I deem unfortunate. There we read: "No magic formula has been developed under the AST program which will enable the ordinary college student to learn a foreign language with less effort than was required of him in the past . . . The great success which colleges have had under this wartime program has been principally due to the fact that their soldier students spend twenty-five hours a week in classroom language practice. This is more than six times as much as the average college student devotes to foreign languages. Furthermore, the AST students are a carefully selected group. They are subject to strict discipline and are allowed to participate in relatively few extra-curricular activities. The new teaching methods which have been developed under the Army program are, for the most part, methods which can only be used when the teacher is working under these circumstances."

My own experience does not altogether bear these statements out. No one ever claimed a "magic formula" for the ASTP, Language and Area. It has always been described, by the Army authorities and their advisers, as being an adaptation of existing methods, with only a few ideas, like that of language demonstrators or consultants, added. Nor has it ever been claimed that the ASTP requires "less effort." As for "twenty-five hours a week in classroom practice," no such schedule for language alone was ever contemplated or attempted; fifteen hours (originally seventeen) are provided. That the AST students are a "carefully selected group" is true, but they have not been more carefully chosen than the average college group, although the method of selection was quite different. As to their "relatively few extra-curricular activities," I doubt the accuracy of this statement, too. True, their outside activities were radically different from those of the civilian collegian, but anyone familiar with the ASTP course and with Army routine must admit that these activities are multifarious and do not permit very much time for outside study of the language itself.

The one important innovation in the ASTP, devised not by the Army at all, but by the consultants in the Linguistic Society (our own colleagues), seems to me to be the basic principle that the best start in a language is to be got through the oral-aural approach. This principle, I think, is sound in the majority of cases. If we accept it, we must, in our post-war planning, concentrate upon one objective, viz. we must persuade the high schools and colleges to revamp their elementary language course. It should become essentially an oral-aural drill course of from seven to ten hours a week, with the written and printed sentence (never the word, but the sentence and meaningful thought group) coming into the picture not before the end of the first term. To assign the languages this large amount of time may, at first glance, seem preposterous to school and university administrators. But if they can be shown (and I believe they can) that we may thus accomplish more in two terms than we used to in three or four, and that the change is essentially one of greater concentration at the beginning and a shift from home study to supervised laboratory practice, I do not think that the objections would stand.

What we should press for in the elementary language course after the war is the lecture-laboratory status now enjoyed by the natural sciences. Given four to seven hours of language laboratory time, I for one should be content with three hours a week of regular classroom work

during the first year. Perhaps a summer devoted to the elementary language course of this type would adequately meet our reasonable requirements, in lieu of the present first year.

Very truly yours,
EDWIN H. ZEYDEL

University of Cincinnati
February 5, 1944

THE FOLLOWING account was submitted by Sister Maria Lucy of Immaculata College, Immaculata, Pennsylvania.

La Journée Française, 1943—Immaculata College

"America's post-war need for trained linguists is becoming more and more apparent," declared Sister M. Dominic, S.S.N.D., in her address to Immaculata College students on the occasion of *La Journée Française*, sponsored by the department of French, on October 27. Stressing the cultural and practical values of the French language, Sister Dominic envisioned the promising future for linguists in all phases of public life. Sister Dominic is dean of Notre Dame College, Maryland, and conducts summer session courses in Italian literature at the Catholic University of America, Washington, D. C.

On French Day, an annual celebration of the French department at Immaculata College, Immaculata, Pennsylvania, faculty and students of all departments are asked to converse in French and participate in the day's activities. *Après la Guerre* was the theme chosen for *La Journée Française*, 1943. The American flag was the insignia adopted and the red, white, and blue motif was carried out in decorations and menus during the day. For weeks before French Day the interest of the entire student body was aroused and kept alive by a series of original posters and informative bulletins concerning *Après la Guerre*, the day's theme. Providentially, during this publicity campaign, the United States issued the French memorial stamp, with the imprint of the French flag. This incident was played up on college bulletin boards, together with articles about the possibility of French being adopted as a world language, and statistics presenting fields of employment open to students of French now and *après la guerre*.

Faculty and students indicated their desire to participate in the day's program by wearing the tag provided by the French department, a white oblong card attached to a blue and white cord. On the card was pasted a colored American flag underneath which was printed in red,

Après la Guerre
La Journée Française
Immaculata College
le 27 octobre, 1943

Throughout the day, students of all departments visited the interesting display of modern French authors in the college library. Climaxing the day's activities was a candle-lighted dinner at which decorations and menus carried out the red, white, and blue motif of the day. A well-planned musical programme of French composers entertained the students throughout the dinner.

This year, *La Journée Française* received special recognition through an inspiring greeting from Doctor Albert Schinz, professor emeritus of French at the University of Pennsylvania and visiting professor at the University of Iowa. Dr. Schinz wrote enthusiastically about the traditional observance of French Day, calling it "a magnificent idea to dedicate an entire day to French sentiment in these hours of anguish for the world." He lauded the department's effort in behalf of the French language in the closing words, "You merit congratulations for your work, and our prayers for the future."

La Journée Française made its debut in December, 1940, when the celebration propagated interest in the accomplishments of France and small fleur-de-lis were provided for those who wished to participate in the day's events. The second *Journée Française*, celebrated in March, 1941, on the feast of Mi-Carême, was an adaptation of the traditional ceremony of *La Reine*

des Reines. La France en Amérique was the theme of the celebration of November, 1941, when the plan of the day was to emphasize the extent of the French influence in the New World. In 1942 the French department chose *Victory through Friendship* as its theme and stressed the need for coordinating the French-speaking peoples of the United States, Canada, and South America.

Immaculata College attributes the phenomenal increase in registration for French courses at the college during the recent period of widespread decrease in interest in the language to the novel and profitable extra-curricular activities sponsored by the department of French.

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FOREIGN LANGUAGES AND THE WAR

In an address delivered last year, Dr. Edwin A. Lee, Dean of the School of Education, University of California at Los Angeles, one of the mere handful of Professors of Education who seem to have awakened to the linguistic implications of world developments in transportation and communication, said: "There are two equally defensible reasons for studying foreign languages, the vocational and the cultural. These two reasons are not mutually exclusive, but in most cases the student will be more vividly aware of one than of the other . . ."

I call attention to this statement not only because of its good sense but because in times like these especially we must not forget that the vocational and the cultural objectives *are* equally defensible—and not mutually exclusive—for foreign language study and for other branches of knowledge. And I am deeply concerned about the effect of Professor Robert C. Pooley's remarks about "the popular commercial fallacy that Spanish is a good business language" contained in his contribution on "The War and Language" in *WORD STUDY* for May, 1943. Professor Pooley has courteously explained, in a letter to me, that his statement is "perhaps misleading," that he "regrets that the phrasing of his article appeared to cast aspersions on Spanish," and that the "fallacy" he meant was "the fallacy in the minds of students who elect Spanish for no better reason than a vague notion that it is a good business language . . . The study of Spanish deserves a better motivation than the vague hope of getting a job in a commercial firm."

This is good as far as it goes, but I think it falls into the error of assuming that a vocational reason, however vague—and what youngster's plans for the future can be other than vague in times like these?—for learning a foreign language, or several of them, is not an acceptable "motivation." This may have been good academic thinking once upon a time, but in my opinion it is rather or quite out of place today, as Professor Pooley himself implies later on in his contribution when he quotes a former student as writing from North Africa that his French is "having significance . . . reality hits me in the face." There is reality too—unless the views of practical men of affairs are unacceptable as reflecting reality—in the notion that Spanish (and along with it Portuguese and many other foreign languages) should be studied because it is "a good business language." The equally important fact that Spanish (and along with it Portuguese and many other foreign languages) should also be studied because it is a good cultural language, of obvious importance in the postwar world, should not be lost sight of either. This last is doubtless the "better motivation" that Professor Pooley had in mind. My difference with him is in my acceptance of the vocational motivation as equally defensible with the cultural and not exclusive of it, to use Dean Lee's phrase.

Neither present conditions nor postwar probabilities, in my opinion, justify the making of invidious comparisons between one foreign language and another. We foreign language specialists are gradually freeing ourselves from that bad habit, and to my knowledge no reputable foreign language specialist now indulges in it. This brings me to my second ground for concern, arising from Professor Pooley's implication that there should be a "choice" between Spanish and Portuguese as "a good business language" if that reason—the "business" or voca-

tional reason—is to be accepted. I am concerned over persistent efforts, usually by people who know little or nothing about either, to portray Spanish and Portuguese as competing or mutually exclusive languages, for they are not. They are complementary, sister languages, like Swedish and Danish. One of the common and natural ways in which students develop an interest in Portuguese is through previous study of Spanish. This is amply illustrated in the personal histories of our few—too few—American specialists in Portuguese, just as it is true that the majority of our American specialists in the Scandinavian languages or in Dutch are men who also have a good background in German. In the case of Portuguese the most consistent "boosting" of Portuguese over the last quarter century has come, with few exceptions, from Spanish teachers and Spanish specialists. Recent concrete evidence of this close relationship is afforded by the fact that of the entries (exclusive of books and doctoral dissertations) listed by Dean Edwin B. Williams of the University of Pennsylvania in the Portuguese section of the "American Bibliography for 1942" (*Publications of the Modern Language Association of America*, LVII, 1314-15), six of the thirteen articles listed were published in *Hispania*, the official journal of the American Association of Teachers of Spanish.

If we really want—to borrow the inspiring words of Professor Pooley's concluding paragraph—to "enrich our own national culture" and "aid that international good will so fervently anticipated in the postwar world," we must not allow the legitimate (and hitherto sadly neglected) claims of Portuguese, not only as "a good business language" but as a culturally and internationally important language, now and in the postwar period and for generations to come, to be used to "cry down" Spanish. If we are sincere in our protestations about the importance of international good will, we must stop indulging in invidious comparisons between languages and between the various cultures those languages respectively represent. We need all the languages previously taught and many more, unless our war experience is to be thrown aside and its lessons disregarded. And especially we need an enlightened educational program, comprising a wide range of languages, that will enable our boys and girls to begin languages earlier and study them longer, more intensively, and more effectively. That is the chief conclusion, in my opinion, to be derived from any thoughtful consideration of "The War and Language."

HENRY GRATTAN DOYLE

Washington, D. C.

ANNOUNCEMENTS

FEDERAL SECURITY AGENCY—U. S. OFFICE OF EDUCATION

THE DEPARTMENT of Education in Quebec has asked the cooperation of the U. S. Office of Education in arranging for an exchange of correspondence between U. S. teachers of French and French-speaking Canadian teachers of English. Our teachers would write in French and the Canadian teachers would reply in English. The purpose is stated as follows:

During the past few years this Department has been providing summer classes in English for the benefit of many French-speaking teachers. We are now anxious to establish correspondence for them with English-speaking teachers in some of the States of the Union. Through this cultural avenue we hope to stimulate their interest in English. We feel, too, that this project, under careful supervision, offers, some valuable possibilities from an international point of view. It certainly should help promote a good neighborly feeling.

This notice was kindly transmitted to the *Journal* by Miss Marjorie C. Johnston, specialist in Spanish, Division of Inter-American Educational Relations.

DEPARTMENT OF STATE ANNOUNCES A NEW OFFICE OF PUBLIC INFORMATION

As a part of the general reorganization of the Department of State announced January 15 by Secretary Hull, the Division of Cultural Relations has been abolished. A new Office of Public Information has been set up, within which have been created the Motion Picture and Radio Division, to take over functions in those two fields, and the Science, Education and Art Division, to take over most of the remaining functions of the former Division of Cultural Relations.

Supervision on behalf of the Department of State of the program of the Interdepartmental Committee for Cooperation with the Other American Republics has been made the responsibility of the Office of American Republic Affairs.

FREE SPANISH CLASSES OPEN TO SOLDIERS AT MUSKOGEE USO

THE MUSKOGEE, OKLAHOMA, USO is now conducting a series of Spanish lessons every Wednesday night. Everyone interested in learning this language, or brushing up on it, is invited to attend. The course is open to both civilians and soldiers. The classes are under the direction of Pvt. William Wachs, a former teacher of Spanish in the New York City high schools.

CORRECTION

IN THE January 1944 issue the following correction should be noted in the

ANNOTATED BIBLIOGRAPHY OF MODERN LANGUAGE METHODOLOGY

John Callahan: *Language Teaching in Wisconsin Public High Schools*. 1941-1942, 1942, 77 p.
should read

Klier, Frank J.: *Language Teaching in Wisconsin Public High Schools*. 1941-1942, 1942, 77 p.

Mr. Callahan is the superintendent of the State Department of Public Instruction and Mr. Klier is the author of the study.

Reviews

CAILLIET, EMILE, *The Clue to Pascal*. Philadelphia, The Westminster Press, 1943. Price \$2.00.

Those who are curious about the Protestant interpretation of Pascal's life and writings, with particular reference to his relationship to that Calvinistic near schism in the Catholic Church known as Jansenism, will find Professor Emile Cailliet's lectures delivered at the Institute of Theology at the Princeton Theological Seminary an eminently fair and scholarly study. The author, though a layman, is a Doctor of Theology from the University of Strasbourg, and now holds the chair of French Literature and Civilization at the University of Pennsylvania.

Professor Cailliet's thesis is Pascal's doctrine, as found principally in the *Pensées*, is based fundamentally upon the Bible, but a Bible that is the revelation of the strictest Hebrew tradition, shorn of the corrupting influence of Origen and the Scholastics, and free of any traces

of Platonic metaphysics and Stoic ethics, that is to say, of all pagan influences (p. 82). This doctrine is taught in the words of Jesus himself, for man must "strive solely to know Jesus Christ." Such an elimination of *dulia* and *hyperdulia*, of course, implies that the mediation of the saints and of the Virgin Mary is not essential, and leaves the noted Jansenist very close to Protestant belief.

The author is on firm ground here; for, as Professor Morris Bishop has pointed out (*Pascal, the Life of Genius*, New York, Reynal and Hitchcock, 1936, p. 382), the Virgin is mentioned only once in the *Mystère de Jésus*, and twice in the rest of the *Pensées*. The doctrine is implicit also in the words of the *Mémorial*: "Il ne se trouve que par les voies enseignées dans l'Évangile." But the author, a scrupulous scholar, rejects the wishful thinking of such a Protestant writer as Vinet, for example, who will almost enroll Pascal among the schismatics, and shows the Jansenist stoutly proclaiming his orthodoxy in the seventeenth *Provinciale* (and in a similar vein in at least two other places): "Thanks be to God, I have no bond on earth but to the Apostolic Roman Catholic Church alone, in which I am determined to live and die, and in communion with the Pope, its sovereign head; outside of which, I am fully persuaded, there is no salvation." (p. 155) Thus Pascal is torn between his reverence for the Scriptures and his attachment to the Catholic Church. "In this supreme antinomy is summed up for us the secret of Pascal, and of his anguish." (p. 166)

The clue to Pascal, however, in the reviewer's opinion, is not to be found wholly in his profound devotion to the Scriptures, as Professor Cailliet maintains; nor is it in his use of a charm (the *mémorial*), as adduced by Condorcet and Lélut (cf. Boutroux, *Pascal*, p. 196); nor in his passion, as Professor Bishop states (*op. cit.*, p. 353); nor is it beyond all definition, as Strowski believes (*Pascal et son temps*, III, 414-415); but it is rather to be sought in his pathetically diseased body. From the age of a year until his death, Pascal suffered from what has been variously diagnosed as tuberculous meningitis, ophthalmic migraine, Bright's disease, cancer, or syphilis. Pascal, himself, has given us the key to his strikingly abnormal attitude toward his illness in the *Prière pour le bon usage des maladies*: "I praise thee, my God, and I shall bless thee all the days of my life, that it hath pleased thee to reduce me to the incapacity of enjoying the delights of health and the pleasures of the world." (Cited by Bishop, *op. cit.*, p. 314). It is evident that such an urge for ill health is pathological, and is a problem for the psychopathologist, or perhaps the psychoanalyst.

Moreover, it is illuminating to recall in this connection that Molière, a genius of a different stamp, likewise mortally ill, and confronted with the same realization of the ineffectualness of seventeenth century doctors with their purgings and blood-letting, could laugh away his hopelessness in the gallant self-mockery of the *Malade imaginaire*; whereas the mystic Pascal, in his despair, turned against science, friends, relatives, the whole world, in short, and hid himself in the bosom of the Lord.

It must be confessed that the Pascal who emerges from these pages is a grey, grim, rather unsympathetic figure. Virtues which the modern man is prone to admire—modesty, disinterestedness, a lively social consciousness—are almost lacking in him. Those who are used to studying Pascal entirely from the literary point of view, however, will find this theological approach enlightening, and in some cases, stimulating. But many lovers of literature will forever find it hard to forgive a group which was responsible for the withdrawal from artistic productivity in their prime of the two most brilliant writers of the French classical age, and which set up as a literary dictum the harsh words of Nicole: "A maker of novels is a public poisoner, not of bodies, but of the souls of the faithful."¹

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¹ The only error I have noticed in this nicely printed text was on page 180, note 41. *Pevre* should read *Peyre*.

SEIDLIN, OSKAR, *Der goldene Apfel, eine Erzählung für die Jugend*. Edited with Questions, Exercises and Vocabulary by Ann Elizabeth Mensel, New York: F. S. Crofts & Co. 1942. Price, \$1.35.

The setting of this book is in Switzerland, where it was first published ("Pedronis muss geholfen werden," Zürich, 1937), and where its author, now in the American army, was living. Its language has a slight Swiss flavor. Its spirit is deeply human. It is meant for children, and therefore for adults as well.

Its figures, too, are children, moving in an ambiance of quiet freedom. They engage in a conspiracy to right a wrong, and by a surprising turn of events they achieve their aim. The plot leads up to a play with its exciting preparations and its exciting dénouement: the criminal is exposed, and the *deus ex machina* is an American. The story is told with imagination and humor, with a delicate touch and with winning sincerity. Its central charm is its love and understanding of human beings. Take but one instance of so many: the page where a boy confides his sorrow to his horse. This book that so recalls to us—I hope to many of us—our childhood, is one that could have been written only by a poet.

Its simple language and the unabating interest of its plot make it highly desirable as a textbook. Mrs. Ann Elizabeth Mensel has very carefully edited it for high school and college reading; she has reduced its length by about a fifth, without in any way impairing the story, and has given to readers as well as to students of German a book for which she deserves their thanks.—We have but one desideratum: a closer rendering, in the vocabulary, of two or three of the Swiss idiomatic expressions.

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FRANK, BRUNO, *Zwölftausend und Nina*. Edited with Introduction, Notes, and Vocabulary by Anthony Scenna. Boston: Houghton Mifflin Company, 1943. XVI+195 pp. Price, \$1.60.

These two plays can be read to advantage by our students as soon as they have completed one year of college German or the equivalent. Their usefulness as tools of language instruction is increased by the frank and forceful manner in which Bruno Frank's characters speak out in excellent conversational German. In these times of revived interest in the spoken word such language will have a special appeal for both student and teacher.

From a literary as well as from a dramatic standpoint, however, *Zwölftausend* is far superior to *Nina*. It is an historical play. The time is 1776, the place the court of a small German prince, and the main theme the purchase of 12,000 more German troops by England for service overseas in our Revolutionary War. In the background is the always invisible, but everpresent figure of Frederick the Great, who finally prevents the sale of troops by refusing them passage through his territory. Faucitt, the English representative, is particularly well drawn by the author. A feeling of sympathy for the people and their problems pervades the whole play. This is characteristic of Bruno Frank, so frequently the champion of the underdog. What is especially refreshing in Frank's works is the complete absence of a preconceived, unalterable philosophy of life; he is intensely sane, very broad and understanding, and a defender of simple human rights. This play had a long and successful run on the German stage—needless to say before Hitler's advent to power.

Nina is a much weaker play, but also interesting since it deals with a phase of contemporary life rarely treated in literature, namely the movie. The principal character, Nina Gallas, at the zenith of her career, forsakes the screen to enjoy a peaceful, happy home-life with her husband, a well-known engineer. Many times the action does not seem quite sufficiently motivated, but the glimpses one catches of life behind the stage, the relationship of director to cast, of the star to the double, were doubtless firsthand observations by the author, whose

mother-in-law was the famous actress, Fritzi Massary, for whom this play was expressly written. The book has been well and carefully edited. The Introduction, containing a biographical sketch of Bruno Frank and an analysis of the two plays, is well written and very adequate. There are no questions on the text but excellent, brief notes explaining the more difficult idioms and throwing light on obscure names or references. The vocabulary is good and complete.

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MORGAN, BAYARD QUINCY and STROTHMANN, FRIEDRICH WILHELM, *Reading German.* Boston, Mass.: Ginn and Company, 1943, Price, \$1.75.

Reading German is a decided improvement in readers for the second college year. At this level the average course takes up literary materials which, in comparison with the beginners' books, present additional difficulties in vocabulary and idioms, but only rather few in syntax. Morgan and Strothmann have gone the other way. They emphasize syntactical difficulties of a type likely to be met in the ordinary German newspaper article and add only 230 new words to the one thousand of the basic vocabulary, which they presume to have now been mastered. The reading materials themselves are of the popular scientific type and will undoubtedly arouse and hold the interest of students and teachers alike. Who would not take part in controversies over problems such as *Sterben die Völker Europas?* or *Darf der Arzt töten?* And who would not be fascinated by the history of the Jesuits in South America (*Eine Utopie im Urwald*) or by the story of the meteorites (*Bomben vom Himmel*)? Reading unhackneyed articles like these will prove an exhilarating experience and at the same time prepare the student for more advanced scientific literature as well as for meaty modern dramas and novels.

A main feature of Morgan's and Strothmann's method is their treatment of the vocabulary. Like the well known Heath-Chicago Series of German Graded Readers and other such books the authors employ a controlled vocabulary. New words are introduced gradually and are carefully analyzed rather than translated. The word analysis is opposite the text and is regularly accompanied by a discussion in German of new words and their application. In addition, the student is directed away from mechanical translation by the arrangement of the vocabulary in the back of the book, which consistently calls his attention to word groups and to word stems. A systematic treatment of prefixes, suffixes, particles, and other such elements on pp. 135-152 should also work in this direction.

The only fault with this book—if fault it can be—consists in its presupposing a superior type of student. College babies used to spoon feeding will need a gradual conditioning to a vocabulary which is neither strictly alphabetical nor numerically complete and which asks them to look up *Groszjährigkeit* under *Jahr* and *kinderreich* under *reich*. But the trouble will prove worthy of the result which ought to be a definite *Sprachgefühl* rather than a knowledge of isolated words.

The editing is generally careful. The printing is perhaps as good as can be expected during a war, when printers are working under all kinds of hardships. In normal times, one would have wished for still fewer misprints. Your reviewer was particularly disturbed by a number of instances, when a comma was missing before *aber* and *sondern*, and by several misplaced accents in the vocabulary. Other misprints include *Schiffsladungen* with an erroneous *l* on p. 66, *man* with two *n*'s on p. 119 and *Klinge* for *Klingel* in the left column on p. 165. The proverb on p. 69 should read: *Ein einmal gebranntes Kind scheut das Feuer*. A child that is *verbrannt* can no longer feel any fire.

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PFEFFER, J. ALAN, *Civil and Military German*. New York: Farrar and Rinehart, 1943. Price, \$2.50.

As its title indicates, this book seeks to fill the need for a text that combines civil and military German. The plethora of military foreign language books that appeared after our entry into the current war tended to neglect the practical vocabulary of everyday life. Foreign language courses arranged for members of our armed forces are now placing increasing emphasis on conversation and especially on the importance of mastering phrases of common occurrence,—idioms that are often of a non-military nature. The author follows a colloquial pattern, as stated in the preface, as a means of accomplishing this two-fold purpose. The book presupposes a good grounding in the elements of German and should not be used in beginners' classes.

There are fifty-one units or short chapters which serve as an introduction to German geography, climate, history, government, industry, labor, communications, transportation, economy, ethnology, journalism, education, dialects, script, foods, and clothing, as well as to the German army, navy and air force, and to their personnel and equipment. An attempt to cover so much in such a short space naturally results in some of the units, especially the one on geography, being somewhat sketchy. The result, however, is an excellent over-all picture of modern German. The skilful teacher will supplement this material, when necessary. Questions and idioms, which may be the basis for conversation in the foreign language, follow each unit.

The illustrations are remarkably well up-to-date, including photographs of rocket guns and various types of German aircraft.

The Appendix consists of the customary list of strong and irregular verbs, a page of cardinal and ordinal numbers, six pages of idioms, a German-English and an English-German vocabulary.

In subsequent editions it would be well to have verbs with separable prefixes hyphenated in the vocabulary appearing in the body of the text. This procedure, which is following in the vocabulary in the Appendix, would aid the student in pronouncing new words as they are met in the reading selections.

In general the author adheres admirably to his colloquial pattern. In a few instances, however, idioms of more common occurrence would be appropriate in a book of this type, e.g. sonst verpassen Sie den Zug instead of "sonst fährt Ihnen der Zug noch vor der Nase weg" (Note 8 p. 23), and einer Person verantwortlich sein instead of "die Verantwortung tragen gegenüber (plus dat.)" (Note 13, p. 34).

The book is remarkably free from typographical errors, of which a certain number occur invariably in any first edition. On page 67 "an der Spitzstehen" should read an der Spitze stehn, and on page 60 "Stopfen, cease fire," should become "stoppen".

To conform with Duden's orthography and idiomatic usage the following changes should be made: zuleide for "zu leide," p. 88; im grossen und ganzen for "im Gros en und Ganzen," p. 71; bisschen for "bischen," Note 1, p. 78.

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RIVLIN, HARRY N., Editor and SCHUELER, HERBERT, Associate Editor, *The Encyclopedia of Modern Education*. New York: The Philosophical Library of New York City, 1943, pp. xvi and 902. Price, \$10.00.

This encyclopedia under the editorship of Professors Rivlin and Schueler, Members of the Department of Education, Queens College, Flushing, New York, is designed to help teachers of all subjects to keep informed of the developments in fields other than those in which they are particularly interested. It presents a cross-section of the significant principles, practices and terms in the various areas of contemporary education. More than one hundred and

fifty educators cooperated in assembling this authoritative volume which ought to serve as a basic reference book for teachers, administrators, parents and other students of education. It does not limit itself to the United States, and includes discussions of educational procedures of all the countries in North America, Central America and South America and of the major countries in the rest of the world. A rapid survey of the work convinced us that it is a useful guide to the understanding of the principles and practices of education today. The contributors have been chosen from all schools of thought in American education all the way from progressive educationists with a capital P to the most hardened traditionalist. We recommended it to all our colleagues who, we hope, will at least suggest its adoption by the library services of their institutions, if they do not wish to purchase it themselves.

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• Books Received •

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Dictionary of World Literature—Criticism—Forms—Technique. Edited by Joseph T. Shipley. Published by the Philosophical Library. New York. 1943. Price \$7.50.

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Picard, Roger, *La Démocratie Française, Hier-Aujourd'hui-Demain*. Brentano's. February 1944. Price \$.75.

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